New TV Animation Season

$2.50
K48956

Free Full-Color Poster Inside!

STARLOG PRESENTS

COMICS scene

DGS
£1.25
NOV.
NO. 6

Special Preview:
Merlin's Magic Captures the Creators of CAMELOT 3000

Max Allan Collins
From DICK TRACY
to MS. TREE

CRUSADER
RABBIT

Howard Cruse
on the
AIR PIRATES

CAPTAIN EASY

COMICS AND MORE A-G

*Adults Only

Abbott and Costello Meet the Bride of Hembeck (Hembect 3) (Extremely limited quantities) 1.25
Across and Down (Biotic EP) 3.25
Action 514 ..... .50
Adventure 478 ..... .30
Adventure 482 ..... 1.25
Adventures of Fat Freddy's Cat 1-5 ..... each 1.00
***Aftershock 1** (Trina) 2.00
Alien Encounters 1 ..... 1.25
Amphigory Too (Edw. Gorey) 6.95
Anarchy 1, 2 ..... each 1.25
Anarchy 3 ..... 2.00
Are Your Highs Getting You Down? 1.50
Art of John Byrne 6.95
Avengers 199, 200 ..... each 1.50
Avengers Annual 10 ..... 1.00
Bah Hembeck (Hembeck 4) (Extremely limited quantities) 1.25
Best of Deadline (Hembeck 1) (Extremely limited quantities) 2.50
• Bicentennial Grossouts (Stout) 1.25
Black Hole 1-3 (Movie adaptation) ..... each .50
Black Hole (Trade adaptation) 1.50
Blade Runner Portfolio 9.95
Blade Runner Sketchbook 8.95
Blood on the Moon (Jaxon) 1.25
Brave and the Bold 169 ..... .50
Captain America 253 (Byrne) 1.50
Captain America 255 (Byrne) 2.00
Captain America 256 ..... .50
Captain America Index 5.50
Captain Victory 1 ..... 2.00
Captain Victory 2-4 ..... each 1.50
Captain Victory 5-7 ..... each 1.00
Carebus 34-40 ..... each 1.50
Champions 17 (Byrne) 1.00
Charlton Bullseye 2-6, 8, 9 ..... each .50
• Checkered Demon 1, 3 ..... each 1.25
• Cherry Poptart *(NEW!)* 2.00
• Chocolate Alphabet (Harlan Ellison/Larry Todd) 1.25
Cinefantastique, Vol. 10, No. 2 (Fall 1980) 3.50
Clinewonder 1 (New film magazine) 2.00
• Cocaine Comix 1-4 ..... each 1.50
Comics Journal 67 (Kurtzman) 3.00
Comics Journal 68, 69 (Conway), **71, 73** (Barks) ..... each 2.50
Comics Scene 1, 2 (Extremely limited quantities) ..... each 2.50
• Commies From Mars 2 ..... 1.25
• Commies From Mars 3 ..... 1.50
• Commies From Mars 4 ..... 2.00
Daredevil 181 ..... 2.50
Daredevil 182 ..... 2.00
Daredevil 183-186 ..... each 1.50
Daredevil 187, 188, 190 ..... each 1.00
Daredevil 189 ..... .60
Daredevil Index (Miller cover) 5.95
Dazzler 1 ..... 1.50
Dazzler 2-4, 19 ..... each 1.00
Dennis the Menace 7 ..... .60
Destroyer Duck (Benefit—Gerber, Kirby, more) 2.00
Detective 497 ..... .50

Deja Vu. Big 48 pages. Front cover by Berni Wrightson, back cover by Jeff Jones, inside covers by Michael Wm. Kaluta, interior art by these three popular artists. (If ordering separately, please include 80¢ per copy for postage and handling.) 2.95

Dist H For Hembeck (Hembeck 7). More zaniness from Fred G. in this latest 32 page compilation, half brand-new, half the best of his recent TBG work. (If ordering separately, please include 80¢ per copy for postage and handling.) 1.95
• Dirty Laundry 1, 2 (Crumb, Kominsky) ..... each 1.25
Dopin' Dan 2, 3 ..... each 1.25
• Dr. Atomic 1, 3, 4 ..... each 1.25
Dr. Atomic 2, 5 ..... each 1.25
Dr. Atomic 6 ..... 1.50
Dr. Strange 52 (Rogers) ..... .60
Dr. Strange 54 ..... .60
Donald Duck—No Such Varmint (Dynabrite) ..... .75
Doonesbury Chronicles 8.95
Doonesbury's Greatest Hits 8.95
EC Classic Reprint Series—Crime SuspenStories 25, Weird Fantasy 13 ..... each 1.00
Eclipse 2, 3, 5, 6 ..... each 2.95
Elfquest 1-6, 10, 13 ..... each 1.25
Elfquest Gatherum 8.95
Elfquest Portfolio (Unsigned Edition) (12 color plates) 12.00
Empire Encounters—Warren Presents 8 ..... 1.75
Epic 2-4, 7-9 ..... each 2.00
Epic 13 ..... 2.50
Facts O'Life (Crumb, Shelton, more) 1.25
FantaCo's Chronicles Series 2—Fantastic Four 1.50
FantaCo's Chronicles Series 3—Daredevil 1.50
FantaCo's Chronicles Series 4—Avengers 1.50
FantaCo's Chronicles Series 5—Spider-Man 1.50

FantaCo's Chronicles Series Annual 1. This 96 page extravaganza, with a cover by Neal Adams gives a concise but complete assessment of virtually all the comic titles (not just Marvel and DC) printed in the last 20 years, excluding the funny animal and juvenile comics. Includes Eagle Award winners. Art by Byrne, Vess, Kaluta, Trina, Simonti, Hembeck, Vozna, many others. (If ordering separately, please include 80¢ per copy for postage and handling.) 2.50
FantaCon T-Shirt (Three-color. Specify M or L only.) 3.50
FantaStar 3 (Cover: Corben) 2.00
Fantastic Four 226 ..... .50
Fantastic Four 232 (First all-Byrne) 2.50
Fantastic Four 235-238 ..... each 1.50
Fantastic Four 238 (20th Anniversary) 2.00
Fantastic Four 337-339, 241 ..... each 1.00
Fantastic Four 248 ..... .75
Fantastic Four Index 4.95
Fantastic Four Roast (Hembeck, Byrne, Miller, many more) 1.50
Fantasy Masterpieces (Silver Surfer) 3, 4, 6-8 ..... each 1.50
First Kingdom 1-13 ..... each 1.50
Flash Gordon 21-33 (Williamson movie adaptation) ..... each .50
Food Comics 1 ..... 1.25
For Your Eyes Only 1, 2 ..... each .50
For Your Eyes Only (Color paperback adaptation) 2.50
Future 1 ..... 1.75
Gates of Eden 1 (Kaluta, Jones, Geary, Trina, Lesaloha, Gilbert, more) 3.50

Gates of Eden 2. Front cover by Jeff Jones, back cover by Frank Miller. Inside covers by Trina, Lesaloha and Charles Vess. Stories by Neal Adams, George Perez, Kim Deitch, Rick Geary, Gilbert, Leonard Rifas, Spain, Foolbert Sturgeon, Raoul Vezina. Still 48 pages, lower price. (A refund will be sent to those who paid the higher price. New orders: If ordering separately, please include 80¢ for postage and handling.) 2.95
• Gay Comix 1, 2 ..... each 1.50

continued on inside back cover

ORDERING INSTRUCTIONS

We accept United States funds only in the form of checks, money orders, MasterCard and Visa (do not send cash). Please enclose a self-addressed, stamped envelope. Minimum order is $10.00 worth of merchandise. Please supply street address for fast U.P.S. delivery.

All books are stocked in-depth, but please list alternates.

United States: Add $2.00 postage for the first ten items or less and 25¢ for each additional ten items or fraction thereof.

Foreign: Add $4.00 for postage for the first ten items or less and 25¢ for each additional ten items or fraction thereof.

MasterCard and Visa: Call (518) 463-3667 between 9:30 A.M. and 6:30 P.M. Eastern time Monday through Friday. Please have your card handy and your order prepared before calling.

Sorry, no C.O.D.'s.

Note: New York State residents must add applicable sales tax. Please allow two to four weeks for delivery.

FantaCo Enterprises, Inc.

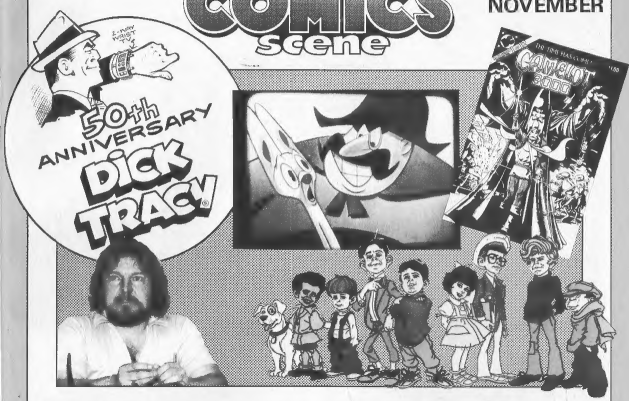
21 Central Avenue · Albany, New York 12210 · (518) 463-1400

Publishing · Mail Order · Retail

STARLOG PRESENTS

COMICS scene

ISSUE #6
NOVEMBER



WORD BALLOONS
Report from San Diego 4

LETTERING
Fan Mail, Comments and Criticism 6

COMICS REPORTER
Hot News and Cold Facts 9

FOCUS
Meet fine artist Rick Bryant 16

FANDOM
A photo session from San Diego 18

GUEST SPOT
Martin Pasko on Creators' Rights 21

WHERE DO THEY COME FROM?
Saturday morning TV explored 25

MAX ALLAN COLLINS
Dick Tracy, Ms. Tree and Nolan 29

CAMELOT 3000
Special preview of DC's latest 33

CLASSIFIED ADS
Real nifty stuff to buy 40

CAPTAIN EASY
Wash Tubbs needed a friend and found Easy 41

LOOSE CRUSE
Investigating the Air Pirates 46

COMICS SCENE SPECIAL
Hembeck is back and in color! 49

CRUSADER RABBIT
At long last Part One 50

CREATING THE COMICS
Our inkers keep talking 58

KERRY O'QUINN & NORMAN JACOBS, **Publishers**; RITA EISENSTEIN, **Associate Publisher**
RICHARD BROWNE, **Circulation Director**

STARLOG PRESENTS COMICS SCENE (ISSN 07325622) is published six times a year in Jan., March, May, July, Sept., and Nov. by Comics world Corp., 475 Park Avenue South, New York, N.Y. 10016. This is issue #6 Volume 1. Entire contents is copyright © 1982 by Comics World Corp. All rights reserved. Reprint or reproduction of any material in part or in whole without written permission from the publishers is strictly forbidden. **Subscription rates:** $11.98 for six issues delivered in the U.S. and Canada; foreign subscriptions $16.00 in U.S. funds only. **New Subscriptions:** send directly to COMICS SCENE, 475 Park Avenue South, New York, N.Y. 10016. Notification of **change of address** or **renewal:** send to Comics Scene, Subscription Dept. P.O. Box 82, Mt. Morris, IL 61054. STARLOG PRESENTS COMICS SCENE accepts no responsibility for unsolicited manuscripts, photos, art or other materials, but if freelance submittals are accompanied by a self-addressed, stamped envelope, they will be considered, and if necessary, be returned. Printed in the U.S.A.

STARLOG PRESENTS

COMICS SCENE

Issue No. 6 November

Business and Editorial Offices:
COMICS WORLD CORP.
475 Park Avenue South
New York, N.Y. 10016

Editor-in-Chief
HOWARD ZIMMERMAN

Editor
ROBERT GREENBERGER

Art Director
STEVEN J. PLUNKETT

Contributing Editors
SUE ADAMO
DAVID HIRSCH
DAVID HUTCHISON
CYNTHIA A. GRISOLIA

Senior Designer
NEIL HOLMES

Designers
DIANE COOK
SHELLY MARKS
DEBRA KELMAN

Editorial Coordinator
BARBARA KRASNOFF

Photography
JOHN CLAYTON

Contributors
TERRY BEATTY
HOWARD CRUSE
STUART FISCHER
RON GOULART
FRED HEMBECK
KIM "HOWARD" JOHNSON
DAVE McDONNELL
MARTIN PASKO
FRED PATTEN
BRIAN PEARCE
BRUCE SWEENEY
DEBORAH UPTON

ABOUT THE COVER: Brian Bolland knocked himself out on this cover, probably our best yet. Here, King Arthur and Merlin, as depicted in DC's *Camelot 3000* series, peer into the crystal ball to watch Bolland and writer Mike W. Barr work on the 12 issue story. Ace colorist Tom Ziuko and photographer Deborah Upton also contributed to this colorful cover. Characters © 1982 DC COMICS INC. See the feature and more wonderful art on page 33.

Production Assistants: Norma Garcia, Eileen Dempsey, Cindy Levine, Susan Oster, and Eddie Serpanza as the Beaver.

For Advertising Information: Rita Ekenstein (212) 689-2830.

Word Balloons

San Diego, CA

The four day convention that is held here every summer has become the largest and probably the single best convention held in the country for comics fans of all ages and all interests. I certainly had a ball!

The entire four days went by like a blur as I walked around the immense dealers' room and kept poking into the various film and program rooms. There was an atmosphere that was fresh and vibrant—it reminded me of why I enjoyed comics fandom when I first discovered it over 10 years ago.

People were excited and took an interest in their hobby. They were willing to talk with the professionals and with each other about things other than, "When will Phoenix return?" (to which Chris Claremont replied, "She's dead, Jim!") or debating the merits of *Daredevil*. There was a distinct joy spreading throughout the convention center—a joy about the comics and their creators, not about the prices and certainly not about whether Marvel or DC was producing the better comics.

They couldn't make those comparisons without taking into consideration the new companies on the horizon. At least three panels discussed new products—among them, Marvel's spin-off line, Epic Comics, and Chicago's newest company, First Comics. Flyers were circulating for other magazines and limited run portfolios and one-shots. Just a walk around Bud Plant's or Pacific Comics' tables would show anyone just how far we've all come. The excitement missing from comics for the last few years returned this summer, and I for one am very glad to see it and be a part of it.

And it didn't limit itself to just comic books. Quite a number of distinguished comic strip artists were in attendance, including names such as Milton Canniff, Will Eisner, Stan Lynde, Mell Lazarus, Leonard Starr, Max Allan Collins (see his interview on page 29), and Burne Hogarth. There seems to be a renewed interest in comic strips—both new and classic—and their creators. A number of publishers are releasing collections of comic strips ranging from the sexy Modesty Blaise to the hard-boiled Mike Hammer. I find this aspect of the market extremely interesting and I have spent some time and money learning all about strips I've only heard about.

Allow me to share my most exciting moment at the con: On Friday I was waiting for the Will Eisner panel to begin. I was suddenly approached by Dean Mullaney and Cat Yronwode and asked to interview Will on stage since convention chairman Shel Dorf was unavailable. With less than two minutes to prepare, I approached Will and asked, "What do you want to talk about?" I had just met him two nights before but was well aware of his contributions to the field. We took the stage, along with Steve Leiva, who was there to answer questions about the *Spirit* movie (see Comics Reporter). The half hour interview went very well (under the circumstances) and we got along very comfortably. We discussed Will's current work and concentrated a bit on how exciting the comics industry has become.

Although no longer active in comics on a full-time basis, Will recognizes how far we have all come along in such a short time. It was a wonderful session . . . a wonderful convention . . . and most of all, I loved being reintroduced to the joys of comics and comics fandom. Thank you Shel and the amazing San Diego Comics Con Committee.

—Robert Greenberger

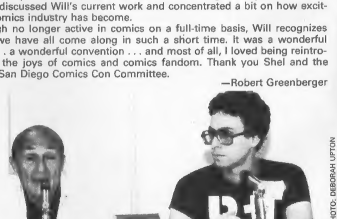


PHOTO: DEBORAH UPTON

Editor Greenberger, right, with Will Eisner.

THE NIGHTMARES

LIMITED-EDITION

PORTFOLIO BY TIM CONRAD

FOUR INCREDIBLE BLACK-AND-WHITE PLATES

Nightmares—Tim Conrad. This is the long-awaited sequel to *Daydreams*, Conrad's first portfolio. *Daydreams* was published in 1977, sold out very quickly, and is now commanding collector's prices. It is a unique and attractive format, a sleek rectangular folder that measures 8¾" × 20", making *Nightmares* the perfect companion piece to *Daydreams*, or a handsome collector's item in its own right. Tim Conrad has signed and numbered each portfolio in this limited edition of only 2,000 copies. Available September/October 1982.

NEW RELEASE
FROM SCHANES & SCHANES

Send to: **PACIFIC COMICS DISTRIBUTORS**
6423 Production Avenue
San Diego, California 92121

☐Yes! Please send me _____ copies of the *Nightmares* portfolio by Tim Conrad. I have enclosed $12.00 per portfolio plus $1.75 per order for postage and handling. Canadian orders add $3.00, overseas orders add $4.00. Do not send cash. U.S. funds only.

Name _____

Address _____

City / State / Zip _____

Please allow 4-6 weeks delivery

Schanes & Schanes is a division of Blue Dolphin Enterprises, Inc.

Lettering

Not Enough

No, not nearly enough of you are writing. What's the matter, have you too much to do? How can we bring you more of what you want if we don't hear from you? We can't respond to each letter but we still want to hear from each and every one of you. So come on, send us a line or two!

Lettering
COMICS SCENE
475 Park Avenue South
New York, NY 10016

Pini Point

Dear Sirs and Ms.,

. . . I enjoyed and treasured the Pini's more-than-helpful article, "Breaking In: Tips and Advice." Both made some amazingly accurate points. After reading their column, I felt more sure of myself. I hope the Pinis will sit down one day and write a complete book based on starting your own comic.

Wendy is one of the most talented females to enter the field in recent years. Thanks to her and her husband Richard, I am now working on my own magazine (the first issue will be dedicated to them).

Keefe R. Royal
120 Nottingham Drive
Bwk, GA 31520

We've received tremendously positive response to this feature. All of you with questions for the Pinis can mail them care of this magazine or look up their address in the next issue of Elfquest.

Fan Mail

Dear Bob,

. . . Thank you for the first four issues of COMICS SCENE. You may or may not be pleased to know that all is progressing well with *Dick Tracy*. As you read this, Jack Epps, Jr. and Jim Cash are busy writing the screenplay.

I hope to do at least two films before *Dick Tracy*, but Hollywood is particularly weird these days, so nothing is definite.

I really enjoyed the magazines and look forward to future issues. Keep up the good work.

John Landis

Thanks John. Readers may not be aware of it, but John is a long-time comics fan and still keeps an eye on what's going on today. We'll be keeping you posted on the progress of his Dick Tracy *film and meanwhile, we direct your attention to the interview with Max Allan Collins,* Tracy's *current scripter, on page 29.*

Some Ideas

Dear Mr. Greenberger,

. . . At the beginning of issue #4's letters column you asked what we readers would like to see in upcoming issues of COMICS SCENE. Please keep and possibly expand your news section. Also, please bring back your Character Profile series by telling the origin, giving a checklist of appearances and possibly commenting on the character's most famous artist.

Or how about reviews of upcoming movies, comics, graphic novels and current fanzines?

Bill D. Middleton
1010 Connelly
Clovis, NM 88101

The Character Profile series is still with us. We are beginning to expand our ideas about the series and, in the near future, you should be seeing the results of our efforts. We won't go beyond the format we have established because to include all that information, we'd be using too much space. Besides, that service is already being handled ably by Amazing Heroes.

In issue three we explained why we aren't planning on running reviews but let's ask the readership: should we be doing any kind of review column?

And Now, Issue 4

Dear Robert,

. . . Your articles are good reading. While I was uninterested in many of the topics at first, the articles were a stimulus to find out a little more. Although Barney Google and the Loose Cruse section didn't fan my interest, the article on Japanese animation, the Legion article and most especially, the Gene Colan interview really made me glad I bought the issue. The Breaking in section was very good. This is just about my favorite section, as has been the Guest Spot been in every magazine so far. It's good to hear about how others do it, and exciting to realize that we may soon have a larger variety of materials on the market to choose from.

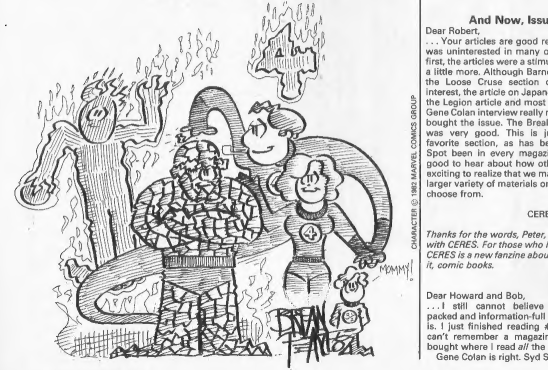
Peter Ivanick
CERES Productions

Thanks for the words, Peter, and good luck with CERES. For those who haven't seen it, CERES is a new fanzine about, you guessed it, comic books.

Dear Howard and Bob,

. . . I still cannot believe how densely packed and information-full your magazine is. I just finished reading #4 and I really can't remember a magazine that I have bought where I read *all* the articles.

Gene Colan is right. Syd Shores was one



CHARACTER © 1982 MARVEL COMICS GROUP

of the great talents in comics. He has been totally overlooked in his contribution. The profile of Colan was great, too.

Gordon Maley
PO Box 3041
Portsmouth, VA 23701

Dear Bob,

. . . OK, you asked for it!

What I want to see: more in-depth reporting in Comics Reporter. I would like more information in "Small Press," like what *Justice Machine* is all about. I saw that book once in my life at last year's Chicago Comicon and it's not sold anywhere around here.

What I especially don't like to see: articles like Ed. Notes which cuts down the previous line of superhero comics by DC and Marvel. Here's something to think about, Mr. Zimmerman, Darwin's Law—survival of the fittest. That's why there are so many superhero books around and that's why your undergrounds have been underground so long.

"Fantasia Reborn" had little to do with comics, and speaking of worthless, there's "Osamu Tezuka's World." C'mon guys, don't fill up the empty space with STAR-LOG leftovers.

Don't run Loose Cruse, he really ruins your book. I personally didn't care for the Barney Google installment and the article "Is Legion Fandom Dead?" *never* answered that question. In fact, it avoided it.

I don't want to see any more of Brian Pearce's cartoons. He's bad!

Now don't get the idea that I hate your book. I wouldn't be buying it if I did. It's just that I'm a comics, comics fan.

Mark Paniccia
51795 Old Mill Road
South Bend, IN 46637

Whew! Let's tackle this one thing at a time. To go into the depth you want for each news item, we'd have to make room for maybe one other feature. We're compressed into six pages for a variety of reasons so we can't afford to go into great depth. We try and get the facts out and give what necessary details we can. Just as Bob Greenberger gets to mouth off at the front of the book, Howard Zimmerman has his say at the end. Each are entitled to their opinion just as you have your own point of view. Our animation coverage is far from STARLOG leftovers: it is an integral and important part of our magazine. Professionals and a lot of your peers find Howard Cruse's column very helpful and informative. I'm sorry you don't feel that way. And lastly, we've grown rather attached to Brian and unless he runs off with a fellow Kentuckian, we're gonna keep him.

Eclipse Was First

Dear Bob,

. . . Just dropped through COMICS SCENE #4 and things are looking better. I especially enjoyed the Gene Colan conversation.

I'd also like to correct a letter column heading which one of your assistants mistakenly placed above Steve Schanes' letter. While Steve is absolutely correct in stating that his company, Pacific Comics, had a royalty program six months before DC's . . . contrary to your heading, theirs was not the "first" such program.

We, with Eclipse, have had a royalty program since 1978!! Profit sharing has been Eclipse's company policy since we first began publishing.

And we continue this royalty program with our new comics such as *Sabre, Scorpio Rose* and *Destroyer Duck.*

We will also be continuing our line of graphic albums. You may recall that our publication of the original *Sabre* story in 1978 was the *first* graphic album produced specifically for the direct sales market.

We're glad to see that Marvel, Pacific, and DC can find some inspiration from Eclipse's innovations.

Dean Mullaney
Editor/ECLIPSE

Legion Readers Respond

Dear Editors,

. . . On the question of Legion Fandom being dead, I would think not. I can't really see how with so much material being published on it these days, such as a recent Blue Ribbon Digest, the reprints beginning in the new *Adventure Digest,* its regular monthly comic, plus this year's first new DC Annual. I have collected and followed Legion appearances since *Adventure* #300 and over the years I've seen the series fall into many a slump only to rise again like some mythical comic book phoenix. If anything, I feel there *must be* a considerable following especially now since team-type comics are "hot" titles. Hopefully the current good art by pros like Pat Broderick and Keith Giffen will catapult them out of any further slump just as long as DC keeps as good a WRITER as Paul Levitz.

David Puckett
PO Box 239
Cave City, KY 42127

Dear Sir,

. . . Well, Mike Flynn, "grandfather of Legion fandom," I feel rather sorry for you and the pathetic "thousands" of fans of the Legion of Super-Heroes, because try as I might, I cannot understand *anyone* liking, much less following, this series of inept beach bums through padded and inane plots of adolescent banality! Witness their "First-Ever Annual" as a classic case in point.

Forty-one pages, over 22 "superheroes," a faded two page blueprint and "the Return of a Long-Lost Legion Foe," coupled with a step-by-page bleatings of a useless "Liaison Officer" produces a beach party blanket of ennui as an old plot (e.g. *Fantastic Four* #222, Sept. 1980) is rehashed. Yes, folks, once again a mere child is possessed by an alien foe to pose surmountable problems to our team of super7heroes!?

This is "The First-Ever Annual Starring the Legion of Super-Heroes," Mike Flynn—if any issue is to be taken as a powerful demonstration of capabilities, characters and plotting, this should be it! Well, it shows me how *anyone* can get on the membership roster, how *any woman* can get ahead in the Science Police, and how *much padding* a simple story can have using irrelevant action and inaction.

The problem is not that creators change on a comic, it is that the premise is wrong. And this issue demonstrates the fallacy of the Legion premise—that a collection of high school rejects could have any adventures which would relate to the real world, especially to that of police work.

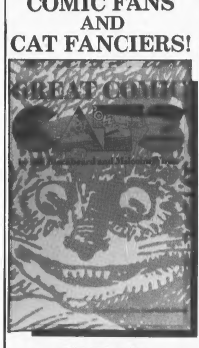
"In the final analysis," this member of the other "thousands" could never stomach the Legion no matter *who* its creators were or are. So, Mr. Flynn, the answer to your final question is "NO, I DO NOT UNDERSTAND!"

George deW. Rogers
147 Glendale Ave.
Toronto, Ontario
M6R 2T4 Canada

Dear Bob,

. . . I don't totally agree with Mike Flynn's assessment of Legion Super-Heroes fandom. Mr. Flynn is essentially correct when he distinguishes the fans who follow the work of the creative team. However, he is incorrect when he says, ". . . the segment of readers that is no longer enchanted with the Legion is that segment that was never fond of the Legion, but instead followed its creators." As any fan or pro in comics can tell you, it's the creative staff that makes or

ATTENTION
COMIC FANS AND CAT FANCIERS!



GREAT COMIC CATS

The first comprehensive illustrated history of the cat image in caricature and comic narrative ever published. The merry antics of everybody's favorite prankish pets are captured in over 300 illustrations, crowned with 16 full color plates. A must for book lovers, cat fanciers and comic buffs.

With a forward by Jim "Garfield" Davis

Send cash, check or money order to:
Great Comic Cats,
c/o Comic Scene Magazine, Dept. CS6,
475 Park Avenue South,
New York, NY 10016.
Please make checks out to Comics World Corp.

Please send me _____ copies of *Great Comic Cats.*
I enclose $12.95 plus $1.50 postage & handling for each book.

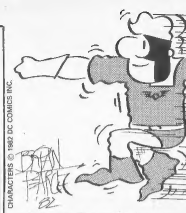
NAME

ADDRESS

CITY

STATE **ZIP**

NYS residents please add sales tax.



CHARACTERS © 1980 DC COMICS INC.

breaks the strip. The creative team has a lot to do with how well a concept goes over with the audience, and the team that handles a strip in its later years has as much chance of making or breaking it as the team that originated it (even more so, since the new writer and/or artist now have accepted standards to live up to).

Mr. Flynn is correct in saying that the creative team can determine a magazine's readership, but he is not necessarily right in attributing the decline of Legion fandom to the departures of certain writers and artists. More or less, the continued success of a strip is determined by who *replaces* these writers and artists, and the jobs *they* do. I stayed with the Legion through its nadir even though I got no particular thrill out of it. There was always the hope that it would get better. And if Levitz and Giffen continue to improve and stay with the feature, then my faith has been justified.

Greg Gildersleeve
2823 Felix Street
St. Joseph, MO 64501

The mail we received on Mike's article was long and heated. Sorry we had to edit both George and Greg's letters down to size but the points are both made. We also received an odd letter from Timothy L. Freeneyhoffer, in Washington, D.C., who claims the article was a fraud since Mike has been prisoner in a Chinese noodle factory in San Francisco for the last six months. We dismiss that since we know Mike doesn't like noodles—and he doesn't acknowledge Mr. Freeneyhoffer's existence either.

DC: Top or Bottom?

. . . Recently, in the *X-Men Chronicles,* I came across a line that surprised me. It stated that DC Comics was in a slump and that it sold fewer popular titles *(Warlord* and the *New Teen Titans* were the exceptions). I was wondering if you could do an in-depth interview with some of the DC personnel and comprise an article explaining this. I am sure it would mean a great deal to DC fans (which, despite this statement, I'm sure are numerous).

Dustan Leary
117 Emeline Place
Morehead City, NC 28557

Slump? What slump? DC recently released a report that indicates they are actually selling more copies now than they were a year ago. DC also has a number of new titles and projects in the works that wouldn't be there if the company was in a slump. Read the next letter.

Dear COMICS SCENE,

. . . I would like to bring up a topic that bugs me. For years, DC was ahead in the comics game, with poorer writers and artists than Marvel. While Marvel was on the move, DC stagnated. Then, suddenly, Marvel was ahead. They had made it to the top. That was about two years ago. In those two years, Marvel stagnated, losing most of their best creators. Somewhere in there, DC had a violent awakening, losing their poor creators and gaining Marvel's best. Marvel got DC's poorest creators. In the words of Marv Wolfman, from the letters page of *Green Lantern* #154: "For too long, DC was a sleeping giant. Well, we're awake and rarin' to go at full steam." I feel sort of sorry for Marvel, because they published all my favorite titles for some eight years, but I sorta wanna gag when Shooter talks about Marvel having the best talent in comics. It's a crock of bull, folks.

Mark Brett
Rt. 1, Box 246-B
Halifax, NC 27839

Holy Wall-Climbers!

Dear Mr. Greenberger,

. . . . Enclosed are photos that show that comics are an art form. Batman and Robin have been scaling this wall in Cleveland, Ohio, for several years now.

Brian Chambers
Cleveland, Ohio

Comics Reporter

FIRST COMICS

Two New Series Announced; Howard Chaykin Signed

PHOTO: DEBORAH UPTON

Meet First Comics. From left, *Warp* penciller Frank Brunner, art director Joe Staton, co-publisher Rick Obadiah, *Sable* artist Mike Grell and production coordinator Bruce Patterson.

First Comics, gearing up for its first issue due in November, has already announced two additional series, bringing the total number of titles to five. In a wave of announcements at both the San Diego and Chicago Comics Conventions, co-publisher Rick Obadiah outlined the depth of commitment and variety of material readers can expect from First.

Among the many announcements made, Obadiah introduced Bruce Patterson as production coordinator. His duties will include scheduling, trafficking, coloring, paste-up and corrections. Patterson told us that his first commitment will be to ink *Camelot 3000*, DC's 12-issue maxi-series (see cover story).

The first of the two new titles will appear in the early part of 1983: *Starslayer*, the Mike Grell-created series, currently being published by Pacific Comics. Once the sixth issue appears, towards the end of this year, there will be a several month delay and then issue seven will be issued by First and will continue monthly.

Grell explained that he will write and either pencil or layout the first two issues, slowly breaking in new talent who will then take over the book with issue 9, next summer.

The other new title, set for late spring release, is *American Flagg* from Howard Chaykin, marking his return to regular comics work after over a year of absence. In a phone conversation, Chaykin explained that he left regular comics work around April 1981 to pursue a career as a mainstream illustrator. He originally expected to straddle the fence between comics and illustration but found the paperback market very receptive to his work. He has done some 30 covers for Tor books and is currently working on a *Cody Starbuck* graphic novel.

"Now the paperback market is soft and the comics are very hot as a publishing market," Chaykin explained. "I used to have a reputation as a trouble-maker, but this past year has given me a chance to watch everyone else make trouble while I was getting back my sanity."

He found the offer from First a very appealing one and created *AF* as a new on-going monthly title. Working with Chaykin will be his long-time assistant Lynn Varley, who is collecting kudos this summer for her coloring of the *Batman Annual*.

AF will feature characters and events around 2030, in a post-holocaust world. The protagonist is Reuben Flagg, a very moral man in a highly amoral world. Flagg is a peace officer "of sorts" and his adventures will take him through the United States mid-west.

"It's definitely a character book," Chaykin added. "Functionally it's about TV, politics, sex, drugs and rock and roll. It's an adventure with a populist slant."

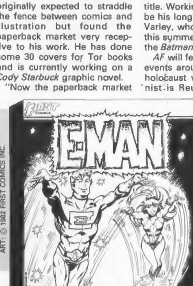
Chaykin said he learned to do his job better while working exclusively as an illustrator and has learned one thing about the lure of comic books. "You have a desire to be a raconteur. There's no opportunity to play with a story when you're just illustrating it."

Other announcements concerned the previously announced books. Martin Pasko, current scripter for DC's *Swamp Thing*, has been named writer for *E-Man*, with the first issue due in December. When co-creator Nicola Cuti was unavailable (due to his post at DC as Len Wein's assistant), First and co-creator Joe Staton began looking for another writer. Pasko has done satire and humor writing in the past, including a run on *Metal Men* in the mid-1970s.

Plotter/penciller Frank Brunner, will have the inking assistance of of Bob Smith on *Warp*, the company's flagship title.

Back-up stories have been planned to fill in the remaining pages of *Warp*, since Brunner will only be able to do 20 pages a month. The first back-up will demonstrate First's commitment to finding new talents and training them. Sargon will be featured in issue one by playwright John Ostrander, best known for his play *Bloody Bess*. Lenin Delsol, who has done one job for DC and has recently been in England, and Joe Staton will do the artwork.

Issues two through four will spotlight a three-part story involving *Warp*'s Faceless Ones with scripts by Jack C. Harris and art by Steve Ditko.



ART © 1982 FIRST COMICS INC.

The cover to *E-Man* #1, due in December, written by Martin Pasko, illustrated by Joe Staton and colored by Bruce Patterson.

Brave & Bold Cancelled; *Omega Men* to Get Own Title

***The Omega Men* will become DC's second "non-returnable" series, premiering in January. Written by Roger Slifer, it will be illustrated by Keith Giffen and Mike DeCarlo and edited by Marv Wolfman, who co-created them with Joe Staton.**

Mike Flynn, DC's public relations officer, announced plans for early 1983 last July. Among those plans are the cancellation of the long-running *The Brave and the Bold* and three new series.

B&B premiered in 1955 as a home for characters like Robin Hood and the Silent Knight. It later became a showcase for new concepts such as the Justice League of America and the Teen Titans. Then, beginning with issue 50, it featured teamups of popular DC characters. With the Batman craze in the late '60s, the title gradually featured nothing but Batman team-ups with issue 68.

A new title is under development that would use Batman as the centerpiece. Writer Mike Barr is working with editor Len Wein on a new super-group employing the popular formula of using established characters and introducing brand new superheroes. No artist, title or schedule exists as yet.

B&B artist Jim Aparo will be assigned a new book according to Flynn but no decisions have been reached.

Coming for Christmas will be a *Superman Special*, the first in a line of Christmas annuals featuring Gil Kane's art and stories from the German comics. Following in January will be a four-issue *Deadman* miniseries under editor Marv Wolfman. The creative team is composed of writers Dan Mishkin and Gary Cohn and artist Trevor Von Eeden. That month will also see the preview to *Amethyst, Princess of the Gem World*, by Mishkin/Cohn and artist Ernie Colon.

The *Gem World* comic will premiere in February and may be sold on a non-returnable basis similar to *Camelot 3000* and the *Omega Men*.

A special issue of *Detective Comics* will be released to commemorate the 500th appearance of Batman. Issue 526 is the official issue, either 526 or 527 will be the special package.

March is a month filled with specials such as *Legion of Super-Heroes #300*, *Adventure Comics #500* (an extra-think digest is planned) and the 45th anniversary of Superman in *Action Comics #547*.

April will see, in addition to the last *B&B*, the first issue of Frank Miller's highly secretive new series, *DC Comics Presents Annual #2*, *Justice League of America Annual #1* and the first issue of the book dedicated to showcasing new talent. The book is being developed under the title, *Tyro Book* and will feature short stories of all types from new writers, pencillers and inkers.

Continuity Publishing would like to announce the release of it's first two portfolios.

WINDDREAMS

A portfolio by Rick Bryant

Rick Bryant's impact on the comic art fan market continues to increase. As he has learned from the best--Frank Kelly Freas, McCall, Frazetta, Jeff Jones--he has integrated his influences into a mature style that is striking in its unsurpassed quality. The new Rick Bryant has amazed his fellow artists, and I am personally delighted to present his first portfolio.

DISPLACED IN TIME...A portfolio by Esteban Maroto

Five pieces reproduced on Mohawk Vellum Cover #65, upon a tale of a man alienated, lost from his own time. These 11" x 14" plates are even more beautiful when framed.

Esteban Maroto is an exceptionally talented artist whose spectacular work has graced the pages of Warren's Creepy, Eerie and Vampirella magazines. A man whose decorative lines serve to enhance his dynamic drawing technique. Few artists in the field can equal his delineation of the male and female forms.

WINDDREAMS/RICK BRYANT $60.00 each _____quantity
DISPLACED IN TIME/MAROTO $60.00 each _____quantity
POSTAGE & HANDLING
up to $20.00--Add $5.00 up to $40.00--Add $5.00

Make all checks and Money Orders payable to Continuity Publishing Inc.
CANADIAN ORDERS: Please include an extra $2.00 per order, and make payment by Postal Money Order only.
OVERSEAS ORDERS: Please add an extra $5.00 per order and make payment by International Postal Money Order only.

SEND NO CASH

Send all orders to:
Continuity Publishing Inc.
62 West 45th Street
New York NY 10036

NAME _____
ADDRESS _____
CITY, STATE, ZIP _____

TOTAL AMOUNT ENCLOSED _____

MARVEL COMICS

News, Notes and Epic Comics

Marvel Comics announced at their Epic Comics panel in San Diego that Steve Englehart and Steve Leialoha will produce a bi-monthly *Coyote* comic. The title is the second to be announced for the fledgling Epic Comics line.

Coyote, a science fiction/supernatural strip, was created by Englehart and Marshall Rogers and has been a running feature in *Eclipse Magazine* for the last year or so. The character of Coyote will be slightly redesigned by Leialoha for his color comics debut. The title will premiere early next year. The current *coyote* storyline will conclude in *Eclipse* by the end of this year. A graphic novel with Coyote is also in development.

Both *Coyote* and *Dreadstar* will be 32 pages, no ads, on high quality baxter paper and will retail for $1.50. Editor Archie Goodwin expressed faith in the three creators and said that missed deadlines won't be a problem since they will suffer directly as a result. He also quipped that if anyone missed a deadline badly enough, "We have a lot of unused *Planet of the Apes* material."

Marvel also announced in July that there will be a two-issue *Kull the Conqueror* miniseries in September and October. The first issue was written by Alan Zelenetz, pencilled by John Buscema, inked by Danny Bulanadi and colored by Marie Severin. Issue two will be a separate story and will feature a script by Doug Moench, who teeams with British artist John Bolton. The two previously did a Kull story for *Bizarre Adventures* over a year ago.

Meanwhile, in California, Stan Lee told us that he was very happy with the final draft of Stirling Silliphant's *Daredevil* live-action pilot for Warner Brothers. It closely resembles the character as created by Lee and Bill Everett 20 years ago.

Also in the works are new pilots for the Saturday morning season. Last year, the networks turned down Saturday morning shows featuring the likes of Iron Man, Daredevil, X-Men, and Howard the Duck. Reports have it that CBS is taking a wait-and-see attitude on Howard, waiting for the lengthy Steve Gerber trial to finish. Producer Morrie Eisenman is also watching the trial while trying to find a screenwriter talented enough to translate Howard to the movies.

CBS Theatrical Films, while cleaning house last spring, placed the *Fantastic Four* film into "turnaround," which means other studios are now welcome to purchase the property. Lee expressed great delight with Lawrence Block's script and stated that another major studio was interested in the property but was much more interested in using just the Human Torch as a solo character.

Carl Potts has spent the last few years working on "Last of the Dragons," now being serialized in *Epic Illustrated*. Denny O'Neil scripted the story, Terry Austin inked it and Marie Severin will color the six eight-page chapters set in 1860 Japan.

ART © 1982 CARL POTTS

CALLING ALL COMIC BOOK FREAKS!!

If you can't find it in here,

No. 12 THE COMIC BOOK $9.95

PRICE GUIDE

12th Edition!

by Robert M. Overstreet

Completely updated each year. 70,000 listings. 1,600 illustrations. 600 pages. 32 pages of full color. "Invaluable for collectors... the bible for sellers." —*Los Angeles Times*

You'll find it in here,

THE OFFICIAL UNDERGROUND AND NEWAVE COMIX PRICE GUIDE

New!

At last—Fritz the Cat and the Fabulous Furry Freak Brothers have their own price guide too! 300 fully illustrated pages (16 in color) listing current market values of more than 2,300 underground comic books.

Page-bound $9.95 each, now at your bookstore, or use coupon to order

Crown Publishers, Dept 917_34 Engelhard Ave., Avenel, N J 07001

Please send me the book(s) indicated below, for which I enclose check or money (inc uding $1.40 postage and handling charge per book). If I wish, I may return book(s) postpaid within 10 days for full refund.

☐ THE COMIC BOOK PRICE GUIDE 12th Edition by Robert M. Overstreet @ $9.95

☐ THE OFFICIAL UNDERGROUND AND NEWAVE COMIX PRICE GUIDE by Jay Kennedy @ $9.95

Name _____

Address _____

City _____ State _____ Zip _____

N.Y and N.J. residents, add sales tax

IN MEMORIAM

Harold Foster 1893-1982

Prince Valiant's creator, Harold R. Foster, died on Sunday, July 25, at the age of 89.

A talented illustrator with an eye for fine detail, Foster began his career in the 1920s after graduating from the Art Institute of Chicago. In addition to illustrations, Foster originally did advertising art.

When *Famous Books and Players*, a series of youth-oriented books during the 1930s, was going to do a number of *Tarzan* stories, Foster was asked to provide the illustrations. From there, he was asked to write and draw the *Tarzan* comic strip that was then being packaged by United Feature Syndicate.

The strip began running Sundays only in 1931, Foster continued on the strip until 1937, when he took his idea for *Prince Valiant* to King Features Syndicate. *Tarzan* was turned over to artist Burne Hogarth and the strip is still running today.

Valiant, based on the legends of King Arthur, gave Foster a chance to fill his Sunday pages with lush settings and to take the characters around the world. As in *Tarzan*, Foster didn't want to clutter his art with word balloons, and left the dialogue and captions to fill the bottom of each panel. Foster traced Val's life from 1937 until 1979 when he formally retired from the strip.

During the 1970s John Cullen Murphy collaborated with Foster on the strip; now Murphy does the Sunday pages on his own. The strip is currently running in over 200 newspapers.

Foster has been named by many contemporary comic strip and book artists as being one of their chief influences, and it remains evident in the work of such people as John Buscema.

After spending most of his life in Reading, Connecticut, Foster moved to a retirement home in Spring Hill, Florida several years ago. He leaves behind his wife Helen, two sons, five [illegible] and seven great-grandchildren.

ANIMATION

Gary Kurtz to Produce *The Spirit, Little Nemo*

Producer Gary Kurtz finally confirmed rumors about a *Spirit* animated feature film in July. Associate producer Steven Paul Leiva told audiences at the San Diego Comic Convention that Kurtz will produce the $12 million feature and will build a new animation studio, Kinetographics, to handle the project.

Brad Byrd, a 25-year-old writer/director, will helm the project. He began work on it a year and a half ago, according to Leiva, and brought a pencil animation test to Kurtz. Leiva provided Kurtz with copies of the *Spirit* magazine, currently being published by Kitchen Sink Press. Kurtz liked both and committed himself to the project. Creator Will Eisner will work closely with Byrd and Leiva to make sure *The Spirit* will be done right.

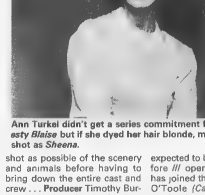
The other project Kurtz will produce is *Little Nemo in Slumberland*. The Winsor McKay-created strip remains a favorite of many strip-connoisseurs and features the adventures of Little Nemo, who falls asleep and gets into surrealistic situations. The Sunday page would always end with Nemo falling out of bed and waking up.

Ray Bradbury is writing the script, ensuring quality work on all sides. Like *The Spirit, Nemo* will take several years to produce, since the "full animation" process will be employed.

Leiva promises that details will be forthcoming.

Random News and Notes

Tor Books, releasing through Pinnacle Books, has plans to continue with its DC reprint paperbacks. Already out are black and white reprints of the first three issues of the original *Swamp Thing*, the *World's Greatest Super-Heroes* strip, and the *World of Krypton* miniseries. Coming in September is the *Untold Legend of the Batman*, followed in November by the first three issues of the *New Teen Titans* with a new cover by George Perez. Last spring, they released the novelization to the Avco Embassy *Swamp Thing* movie, credited to Len Wein and David Houston. Plans are still up in the air over a *Titans* prose novel, but a total of 12 DC tie-ins remains on the drawing boards . . . **William Rotsler,** no stranger to superheroes, has written a *Blackhawks* novel for release by the end of this year from Warner Books. Rotsler has previously written novels featuring *Iron Man* and *Dr. Strange*, while his *Silver Surfer* novel remains on the shelf . . . . **Ann Turkel** looked great in the role but ABC opted not to run with the *Modesty Blaise* television series. A spokesman explained to Dave McDonnell that there just wasn't a place for it in the schedule. ABC did air the pilot in late August, though . . . **Plans** remain afoot at Columbia to bring *Sheena, Queen of the Jungle* to the screen. Paul Aratow told reporter Steve Swires that a revision or two was being made on David Newman's script, and that the film is now in full pre-production. The search is on for a Sheena, and actresses Sandahl Bergman *(Conan)* and Laura Banks (Khan's blonde beauty in *Star Trek II*) have expressed interest in the role. A decision should have been made as you read this. Plans stand now to begin shooting the $15 million production on location by the end of the year, using Kenya as the primary location for the jungle. Aratow wants as much footage shot as possible of the scenery and animals before having to bring down the entire cast and crew . . . **Producer** Timothy Burrill told *Variety* that he is planning to begin serious pre-production on *Supergirl* once *Superman III* wraps this fall. David Odell *(Dark Crystal)* turned in the first draft of the script in early June. Shooting is expected to begin next year, before *III* opens. Robert Vaughn has joined the cast and Annette O'Toole *(Cat People)* will be playing Lana Lang. Much of the film's focus will center on Smallville, and Margot Kidder only has five days worth of shooting in the role of Lois Lane. At least she won't be ignored.



Ann Turkel didn't get a series commitment from ABC as *Modesty Blaise* but if she dyed her hair blonde, maybe she'd have a shot as *Sheena*.

Garco's Going Cuckoo!

YES, Garco has gone cuckoo with prices on everything from fantastic magazines to the most incredible books ever published! YES, that's right, we've cut our prices lower than the competition, and if our prices were any lower, we couldn't afford haircuts.

P.S. Immediate delivery or your money cheerfully refunded

Fantastic Art Books	RETAIL PRICE	GARCO'S CUCKOO PRICE
☐ Art of Will Eisner	10.95	**9.99**
☐ The early illustrations of Maxwell Parrish	14.95	**13.50**
☐ Art of John Buscema	3.00	**2.75**
☐ Art of John Byrne	5.95	**4.99**
☐ Art of Dillons	14.95	**13.00**
☐ Art of Neil Adams	3.00	**2.75**
Index's		
☐ #4 Fantastic Four	4.95	**4.25**
☐ #5 Thor	4.50	**3.99**
☐ #6 Strange Tales	3.95	**3.49**
☐ #79 Hulk	3.95	**3.49**
☐ Rog 2000—Byrne	2.95	**2.49**
☐ #98 DAREDEVIL	5.95	**4.99**
☐ #99 X-MEN	5.50	**4.99**
Science Fiction Books		
☐ The Thing	2.75	**2.25**
☐ Tron	2.75	**2.25**
☐ Trekkie Quiz book	1.95	**1.75**
☐ Dr. Who Summer Special 1982	1.50	**1.25**
☐ Star Trek Compendium	8.95	**6.99**
☐ Star Trek Trivia book	2.25	**1.99**
☐ The Wrath of Khan	2.50	**2.25**
☐ Dr. Who Quiz book	3.50	**2.99**
Portfolios		
☐ N. Adams Oversize Port.	70.00	**59.99**
☐ N. Adams set C	10.00	**9.25**
☐ Elfquest III regular	12.00	**10.99**
☐ X-MEN	6.95	**5.99**
☐ DAREDEVIL	10.00	**8.99**
☐ Frankenstein III	15.00	**13.95**

New Additions	RETAIL PRICE	GARCO'S CUCKOO PRICE
☐ The E.T. Storybook	6.95	**6.75**
☐ Elfquest The novel	30.00	**26.00**
☐ Deadspawn #4	7.95	**6.99**
☐ First Kingdom #16	1.50	**.99**
☐ Gates of Eden #2	2.95	**2.25**
☐ ELFQUEST BOOK #2	10.95	**9.95**
☐ Spiderman Chronicles	1.50	**1.15**
☐ Blade Runner Sketchbook	6.95	**5.95**
☐ Blade Runner Portfolio	9.95	**8.95**
☐ The Marvel Comics Art of Wally Wood	7.95	**6.95**
Other Great Books		
☐ Cartoonist and Gag writers handbook	9.95	**8.99**
☐ Cobb: Colorvision	15.95	**13.50**
☐ #12 Comic Book Price Guide	9.95	**8.50**
☐ DAREDEVIL Chronicles	1.50	**1.25**
☐ Flights into Fantasy	21.95	**19.50**
☐ Mutants	9.95	**8.75**
☐ Wally Wood Sketchbook	6.00	**5.25**
☐ X-MEN Chonicles	1.25	**1.15**
☐ X-MEN Companion I	4.95	**3.95**

To: Garco Systems, 575 Madison Ave. Dept. CS 6, N.Y., N.Y. 10022

Please enclose .75¢ postage and handling per book Canada add $1.00 per book

Name _____ Amount

Address _____ _____

City _____ _____

State _____

Zip _____

Total Amount Enclosed. $ _____

Nexus Goes Color, Pacific Adds Titles

Pacific Comics

In late June, Steve Schanes announced plans for two new anthology titles to be written and edited by Bruce Jones. The first title will be *Twisted Tales*, a horror collection, and will feature a cover story by Richard Corben. Also illustrating Jones's work will be William Stout, Dave Stevens and Howard Nostrand, the man Neal Adams credits as being his main inspiration.

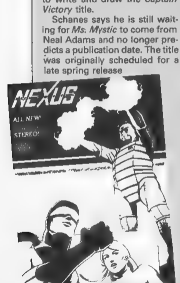
Size and price are to be announced later this year. The series, which will begin bimonthly publication next year, will be printed on the high quality baxter paper currently in use at Marvel, DC and COMICS SCENE

Jones's second title will be a science fiction anthology set for next spring, and a cover story by Al Williamson is tentatively scheduled.

Schanes also announced plans to begin publishing a regular *Elric* comic, also bi-monthly and on baxter paper. The creative team will consist of Roy Thomas, P. Craig Russell, and Michael T. Gilbert. Thomas and Russell have done numerous Elric stories for Marvel over the last few years, including this spring's graphic novel.

Jack Kirby will be producing a second regular title for Pacific, to be published later this fall and introducing new concepts and characters. He will continue to write and draw the *Captain Victory* title.

Schanes says he is still waiting for *Ms. Mystic* to come from Neal Adams and no longer predicts a publication date. The title was originally scheduled for a late spring release



CAPITAL PUBLICATIONS

Nexus Vol II, No. 1, will be a 32-page, bi-monthly color comic printed on strong white paper. According to a press release, the success of the first three black and white issues led the publishers to this next step.

The team of Mike Baron and Steve Rude will continue to produce the stories; the two presently have contracts committing them to do six issues of the color title. Rude has also completed work on Capital's first portfolio, about Nexus, naturally. Six black and white plates plus an illustrated envelope were produced, with retail price expected to be around $10.

Issue 3, with its long-awaited flexi-disc, which had been promised for June, turned up in August due to production problems. The first color issue is expected by the end of the year.

ECLIPSE ENTERPRISES

Publisher Dean Mullaney announced in July that future comic books from Eclipse will be printed on 37 lb. Mando, a heavier, whiter form of paper. This, he says, is closer to how comics looked in the 1950s.

Tom Palmer has been announced as the inker/colorist for *Scorpio Rose* #1. The Steve Englehart-Marshall Rogers mini-series, expected by mid-September, is a reworking of a *Madame Xanadu* mini-series Englehart pulled away from DC over two years ago.

At long last, the production problems on Dave's Brock *Keaton, the Early Years* have been resolved and the book, originally announced at the beginning of the year, was said to be ready for August release.

Marshall Rogers needed extra time, so the final episode of *Coyote* set for *Eclipse* #7 has been broken into two parts with the final part appearing in issue 8, around January or December. At that time, Marvel's *Coyote* Epic comic will be ready for premiere.

George Freeman, known for his work on *Captain Canuck*, has been named as inker for *Sabre*. He will work over Billy Graham's pencils and their first effort will be seen in issue #3, on sale in October.

FANTACO ENTERPRISES

A new Fred Hembeck volume, *Dial H for Hembeck*, is due shortly. The book will be evenly split between new and reprint material, 32 pages for $1.95. This is the seventh volume of collected works but Fred keeps turning out those stories! (See his work on page 49.)

With five *Chronicles* out, Fantaco is now preparing their first annual, set to retail for $2.50. The 96-page work will be an exhaustive compilation of all non-juvenile/funny animal comics published by all comic companies in the last 20 years. The idea came from similar work done in England, and the collection will also include a complete listing of England's Eagle Award winners. The bulk of the work, by the way, does come from England's *Two Decades of Comics*, but with revisions and updates. The cover will be by Neal Adams with interior art from John Byrne, Charlie Vess, Mike Kaluta, Trina Robbins, Joe Sinnott, and Hembeck.

Despite poor reaction from the distributors on the first issue, Fantaco is forging ahead with issue two of *Gates of Eden*. The $2.95 volume will now resemble Kitchen Sink's *Spirit* magazine with 50-pound paper and 70-pound cover stock. Covers were done by Frank Miller and Jeff Jones. Stories were provided by Neal Adams, George Perez, Kim Deitch, Rick Geary, Michael T. Gilbert, Leonard Rifas, Spain, Foolbert Sturgeon and Raoul Vezina. Unlike the themed first issue, this one will be a more random collection of material.

Finally, *Deja Vu* will premiere in September with a cover by Berni Wrightson. The collection reprints an assortment of stories by Wrightson, Jeff Jones and Michael Kaluta from various sources. All three have an equal number of pages.

A glimpse from *Ms. Tree* #1, coming in October.

FFANTASY FFACTORY

When we checked in with Freff in late July, he reported that work on the first issue of *D'Arc Tangent* was continuing although they missed their hoped-for summer premiere. The reason behind the delay was the inclusion of Chris Claremont as an editorial consultant.

"He made several healthy suggestions," Freff explained, "so we added six pages to the first story. They were too good to pass up." This forced the first story to expand to 46 pages, squeezing out the planned back-up features with the exception of "The Perils of Partnership" one-pager.

M. Lucie Chin has also signed on to act as general production aide, and her work will include lettering the *D'Arc Tangent* series.

The 48-page magazine will see a print run of 20,000 copies by the beginning of fall, and will retail for $2. Freff reported that he received many favorable reactions from distributors, so readers should have no trouble finding the magazine in their favorite comics shop.

Sabre as visualized by Billy Graham.

The time has come for a few policy statements from this column. For openers, this writer is reluctant to report on items that only appear to exist as hearsay. Publishers have the duty of either sending me copies of their material or a press release, otherwise I am more likely to report on what is definitely released and with which I am familiar.

Furthermore, publications that support racial hatred, rape or other aspects of social cruelty are also unlikely to receive notice by this column. Sex and violence on paper is one thing; cruelty to a subculture is another. You have a right to print what you want; I have a right to review what I want and this column has never been designed to pander to the mean or petty.

'Tis a pity but a bad fall and a broken leg for Clifford Neal has postponed *Dr. Wirtham's Comics & Stories* #7. It may be several months before it's completed. Hopefully, we'll see it this year.

In preparation for a trip to Great Britain last August, I brought myself up to date on the u.g. activity there. In spite of their denial, there is a significant degree of activity in undergrounds, although much less than a few years ago. Brian Talbot of the English *Brainstorm Comix* wrote to say that volume #1 of the *Adventures of Luther Arkwright* should be out now. This book will be a 90-page compilation of some of the most stunning artwork in underground today. Also due by now is a hardback album of the collected Chester P. Hackenbush Trilogy as carried in *Brainstorm* Watch for these, because Talbot is among the very best.

Although underground activity has clearly slackened in England, they have released a gorgeous monthly magazine called *"PSSST* . . . The cartoon and strip monthly for mature readers" which is as good as anything similar done in this country.

Hunt Emerson writes that he's lined up to have an 11-page strip appear in *Eclipse* #8 and has 15 pages scheduled for *Knockabout* #4. Knockabout, which has produced three handsome undergrounds, is presently awaiting better cash flow before releasing *Knockabout* #4 and #5, which are both completed.

Unfortunately, U.S. publishers are airing the same complaints about sales slippage. Nevertheless, Pastime Productions (P.O. Box 19818, Portland, Or 97219) has released *Portland Underground Comix* #2 for $1.50 pp and a new title, *Shocking Fear,* which sells for $1.75 pp and is obviously yet another grandson of the E.C. line.

Elsewhere on the home front, Jim Ryan (102 S. Lake Ave., Albany, N.Y. 12208) has a neat batch of mini's comp eted: *Doppelganger*—$1 pp; *Meat Signals*—759 pp; *Notary Sojac*—50¢ and a stamp; and *Paranoia Pschomix* #2, which will also be a mini but with 36 pages and 25 artists. Jim's also doing a mini for *Comix World* titled *Weird Secretary,* which Jim says is non-sexist.

Recommended is *Anti-Social Comics,*—$2 pp, done by Ken and Tom Roberts (1340 Farwell, Chicago, Ill. 60626) and Jim Siergey.

Nothing absolutely firm on a date yet but Denis Kitchen of Kitchen Sink says that a deluxe *Harold Hedd* #3 should be out soon. It runs 90 pages, with a paperback cover and full cover. George Metzger got an early peak at it and liked it so I am sure that the rest of us will, too. It will feature a story on Hitler's Cocaine and is certainly Adults Only, kids. Cover price will be about $6.

Jaxon said that he was up to the Dallascon in June for the premiere of his latest (he says last) historical book, *Los Tejanos;* the story of the Mexican-Texans. The book is published by Fantagraphics, the *Comics Journal* people. While I have not seen a copy yet, I have utter faith in Jaxon's consistently high standards.

The best bargain in mini's is Bob Conwey's *Doodel-toons* and *Zane 3* by Greg Dye with a color cover for a scant 25¢ and a stamp from Phantasy Press (265 S. Harlem, Lakewood, Co. 80226).

Brad Foster has available *Goodies #1—75¢; Variations on a Theme #2*—$1 from him at 4109 Pleasant Run, Irving, Texas 75062. By now, Fever Pitch should also be available from Brad

Cat Yronwode recently recommended *Big City Comix #2,* a 9''x12'' book with a glossy 3-color cover and some intense story and artwork by Jim Bourgeois. It's available for $1 from him at 829 W. 39th Terrace, Kansas City, Mo. 64111.

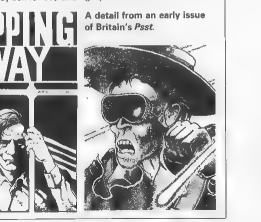
Just Another 8-Page Wonder #3 (also known as Ants Again) is out and so is #4 titled *Standard Issue.* They sell for 50¢ and a stamp.

Leonard Rifas writes that he has finished the first installment of *Alice Goes Underground,* a two part anti-nuclear spoof to be published in *Gates of Eden.* His *Educomics* still has intentions of coming out with a full-color autobiographical account of the bombing of Hiroshima, assuming he can find demand for a 28,000 print-run.

For those of you who are wise enough to do their Christmas shopping early, Last Gasp has released the *Zippy Calendar* for 1983 with plenty of fresh Zippy material.

Artie Romero writes that the days of *Cascade,* the respected fanzine covering undergrounds, are finally over. Anyone interested in taking it over should contact Artie (or me c/o COMICS SCENE). He has completed work on an animated film called *King's Elevator* which sounds like it may very well make it to cable TV. They almost sold it to French TV but the French wanted too many changes in the soundtrack. Artie's in a new studio with other people and they're working on animated commercials and other video graphics.

A detail from an early issue of Britain's *Past*.



Focus

Rick Bryant

He was an idealistic 20-year-old in 1972, having sold off his immense comic collection to finance a trip to New York in search of fame, fortune and a career in comic books. Instead of work, he found friendship and instruction from many of the "new generation" of comic book professionals and now, 10 years later, Rick Bryant is finally beginning to get recognized.

Bryant, currently working as a background comics artist, is trying to make a living at being a full-time illustrator, making comics only a part of a career which includes magazine illustration, portfolios and an occasional original story. *X-Men* fans can see his background work in the last few issues, including the two Bill Sienkiewicz Dracula tales.

As a youngster, Bryant learned to rely on his comics for companionship, rather than make friends in a new town only to be back on the road a few months later. "My father was in the construction business and he had the travel bug and I guess I caught it too," he confesses. Bryant's mother says she can't remember a time when the youth didn't have a pencil and paper in hand, and Bryant himself recalls doodling all the time. He was fascinated by the science fiction books and comics he read all around the country.

It was during high school that Bryant decided to make a career out of art. He left just one credit shy of a diploma and he hasn't regretted leaving. His one regret, however, is that in California, there was no one to guide him with his work. Art, back in the '60s, was being revolutionized, and as Bryant put it, "you threw paint on a canvas and that was art."

In New York, Bryant found work at DC when Steve Mitchell left and production manager Jack Adler was in need of someone. There, he learned all about mechanicals and paste-up but after two years he left to pursue his art again. He did some freelance production work and fell into doing backgrounds for inkers. A background position has often been used as a springboard for artists to become either inkers or pencillers. During the mid-'70s, Bryant did backgrounds for people like Joe Rubinstein, Klaus Janson, and Neal Adams. He became one of the infamous Crusty Bunkers and Diverse Hands, pseudonyms used when many people inked one story. Then, shortly after finishing "The Treasure of Tranicos" for *Savage Sword of Conan*, Bryant had a falling out with a fellow professional and he left the business with a "sour taste in my mouth."

In the following two years Bryant taught himself how to improve his art. He studied anatomy (his lack of proficiency in that subject was the one thing that prevented him from becoming an inker) and design. "Every facet I wanted to learn, I did without a financial stronghold. I didn't survive too well but it was the best thing that could have happened to me," he reflects. During his hiatus, Bryant veered away from the SF he grew up on and began working on fantasy. "I love women and fantasy is suited perfectly for them. In my private collection I have done a lot of erotic fantasy art with women," he adds with a smile. And during those two years Bryant learned a hard truth: "As much as I loved comics, I loved illustration even more and that's what I wanted to do. I like to experiment a lot and I can't if I'm doing a continuity story."

As his two years away from the business ended, Bryant brought his art portfolio to Neal Adams' Continuity Associates to say hi to a few friends Adams saw the new work and couldn't believe the leaps and bounds Bryant had made in his art. "He offered me a contract for a portfolio on the spot," he says. Bryant's portfolio became the first one released by Continuity, just last year. It has been selling steadily, Bryant reports, as are his paintings.

He was ready to do comics work again.

Bob Wiacek called Bryant one night and asked if he could help him finish an *X-Men* story that was very late. Bryant did that one and then several others including this year's annual, bringing the book back on schedule. Then he found other work at Marvel including doing backgrounds for John Buscema's *Conan* movie adaptation and *G.I. Joe #5*. Bryant says he can do a full story's backgrounds in a week, a fast rate.

Now with some money in the bank, his girl friend (a fellow artist) in his apt/studio and some confidence, Bryant has devoted the summer to some private projects including more portfolio pieces, a continuity story he wants to sell to *Epic Illustrated* and more experimentation.

"I want to take full advantage of the resources of life. I want to fly a plane, a hang glider, sky dive . . . I'm fascinated with flight. I saw a space shuttle launch and it was incredible. In fact, I'm doing a series of paintings based on the shuttle," Bryant says.

Young would-be artists have shown their work to Bryant at conventions and he offers the following advice: "Go to a school and learn the basics. If you can't get into one of the art schools around the country, become someone's assistant. Also use real life as your reference point, not comics." Bryant complains that people rely too heavily on comics for their research when instead there is so much reference available through photography and magazines. In fact, Bryant's major influences are illustrators and not comic book artists—which explains why he doesn't look like a Neal Adams or Wally Wood clone. He names among his influences Baron Story, Wilson McClean, Bernie Fuchs and "of course, Frank Frazetta."

Bryant is very happy with life now and looks forward to what the future can bring, in and out of comics but always within the world of art.

—Robert Greenberger

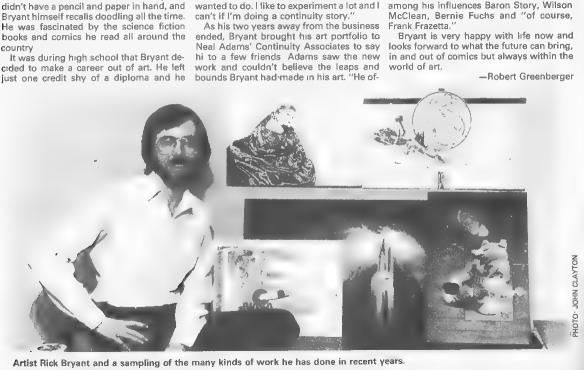


PHOTO: JOHN CLAYTON

Artist Rick Bryant and a sampling of the many kinds of work he has done in recent years.

MORE LISTS READY NOW!

SOMETHING FOR EVERYONE
COLLECTORS OF ALL KINDS
DEALERS & INVESTORS

GOLD & SILVER AGE—Thousands of Listings: Superhero, Crime, Horror Jungle, Funny Animal, EC, Harvey, Archie, Disney, Fawcett, Fiction House, Classics, etc.,

MARVEL & DC—Complete Listings in VG, F, VF-NM.

MISC. 60's & 70's—Yes, even these: semi-complete listings of Key Charleton, Dell, Archie titles, etc.

BACKDATE FANZINES & OUT OF PRINT BOOKS & MAGAZINES—Fanzines with pre-pro work by Wrightson, Byrne, etc.

SILVER AGE DC'S—Thousands of DC's from the 50's

AND

"WHOLESALE TO ALL"— The list that has delighted dealers, investors, and collectors all over the world: below guide Marvels & DC's, below cover magazines & books, bargain lots, investments in quantity, quantity discounts.

MORE LISTS TO COME—Our customers get new lists all the time, because we churn them out all the time. They also get our exclusive "unadvertised specials" which include all sorts of DELIGHTS AT DISCOUNT PRICES (RECENTLY DAREDEVILS)
Send $1 for all lists: REFUNDABLE WITH FIRST ORDER

SUMMER SPECIAL
(All Books VF-NM Never Opened)

X-MEN

	1-9 copies@	10 copies up@
137 (Death of Phoenix)	$3.75	$3.00
139-140, 142-143	2.00	1.75
144-145	1.00	.80
146-151	1.00	.60
What If 27	1.50	1.00
What If 31	1.25	.85
Bizarre Adventures 27	1.50	1.00
Avengers Annual 10	1.00	.60

DAREDEVILS

168 (1st Elektra)	$15.00
172-173	5.00
174-176	4.00
177-181	2.50
182-184	1.00
BIZARRE ADVENTURES 28	3.00

BOD'E

DAS KÄMPF-only 3000 printed - running low $6.00

TEEN TITANS

	1-9 copies@	10 copies up@
6-10	$4.00	$ —
11-13	1.50	1.00
14-16	1.00	.75
16-18	.75	60

TASTEE FREEZ COMICS

HARVEY 1957

1(Little Dot)$20.00 in guide, only $12.
5(Sad Sack)$12.00 in guide, only $8.
6(Dick Tracy)$24.00 in guide, only$18.

COMPLETE LISTS ACCOMPANY ALL ORDERS

POSTAGE & HANDLING: add $1.50 + 1½¢ per comic; add $1.00 for insurance if desired; foreign orders double U.S. rates; no insurance on foreign orders; overseas orders will receive prompt postcard acknowledgement.

JOSEPH & PETER KOCH
(212-624-4834)
241 W. 97th St. 12K, NY, NY 10025

Fandom

San Diego Comics Convention

From July 8-11, hundreds of people filed into the Convention Center to meet with each other and listen to a full program of events featuring some of the greatest names in comics, undergrounds, animation and comic strips. Here is a small glimpse of what went on.

PHOTOS By DEBORAH UPTON

Dave Cockrum takes a breather from doing sketches in the artists' corner.

***Arion* artist Jan Duursema speaks of Atlantis and fantasy.**

Sergio Aragones and writer/artist Bruce Jones flank Dave Stevens, who exploded on the comics scene this spring with his *Rocketeer* strip for Pacific Comics.

Underground artist Robert Williams is one of many recipients of this year's Ink Pot awards, given by the con in recognition of lasting contributions to the field. While Aragones does some quick sketching, con chairman Shel Dorf introduces Williams.

Jim Shooter, far left, introduces some of the creative people working for Epic Comics: (from left) artist Steve Leialoha, writer Steve Englehart and editor Archie Goodwin.

Editor Greenberger, left, chats with writers Marv Wolfman and Chris Claremont.

X-Men penciller Paul Smith asks Josef Rubinstein an artistic question.

WORLDS OF IMAGINATION

From

STARLOG PRESS

Travel through a universe of wonder, laughs and chills with these marvelous STARLOG magazines!

STARLOG—
The most popular science fiction magazine in our solar system, bringing you all the latest in SF film, television and fact!

FANGORIA—
The magazine of motion picture thrills, chills and horror, for all you brave souls with a taste for terror!

COMICS SCENE—
The first totally professional, full-color newsstand magazine covering every facet of the world of comics.

Explore the outer reaches of fun & imagination!

Look for these exciting publications at your local newsstand—or subscribe today!

Mail to: STARLOG PRESS, 475 Park Avenue South, New York, New York, 10016

Allow 7 to 9 weeks for first delivery. Foreign subscriptions, U.S. funds only.

Enclosed: _____

____STARLOG $23.99
(12 issues/year)
Foreign: $32.99

____FANGORIA $13.98
(8 issues/year)
Foreign: $19.98

____COMICS SCENE $11.98
(6 issues/year)
Foreign: $16.48

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP

Guest Spot

Victims of the Lie

By MARTIN PASKO

Editor's Note: A fan turned professional, Martin Pasko has been working within the comics field for almost 10 years. A prolific letter writer, Pasko found his way into DC Comics and has written such titles as Superman, DC Comics Presents, Metal Men, *and* Kobra. *For a short while, he also wrote* Star Trek *scripts for Marvel and is writing an episode for their* Hulk *animated series. Several years back, Pasko made the "big" move to California and has found steady work writing for television, including an episode of* Buck Rogers *and many Saturday morning series such as* Thundarr the Barbarian. *Here, he responds to John Byrne's Guest Spot from issue 2, adding further fuel to the fire.*

"If you're an artist, certain sensibilities ... (give) ... meaning to an audience .... That's you—you as a person .... You have an original, fresh concept; you want to fulfill it as precisely and as completely as you can and, in the effort to achieve that ... is, in essence, what art is."

"... you can trust a writer who talks about money all the time. I'd be very careful of a writer who starts talking about his art .... I met a woman once, complaining bitterly: she had just met Picasso and all he wanted to talk about was how much he charged per square inch of canvas. I said, 'What did you expect him to talk about—his art?' .... Artists don't talk about art. Artists talk about work. If I have anything to say to young writers, it's 'Stop thinking about your writing as art. Think of it as work' .... I'm a good businessman ... (I say) how much I want and what kind of controls I want ... then my lawyer ... sees that the language is executed so that we don't get screwed."

The first quote above is from the late Paddy Chayevsky, whose skillful screenplays have, I think, earned him the mantle of a Genuine Artist. If you accept that, then you may also concede that an artist can also be a businessman, and that others are wrong when they say a creative person who sullies his lily-white hands with monetary concerns cannot possibly become an artist, only a "hack." You see, the second quote above is also from Paddy Chayevsky.

It's especially easy for creative people to fall for this Great Lie about Art vs. Money. After all, what creative person *wouldn't* wish to be thought of as an "artist" at what he does? "Artists" are somehow "better" than "the rest of us." Artists possess Genius. Integrity. Brilliance. Uniqueness. They are Noble Creatures.

But if that's *all* they are, they frequently die young, starved or exploited to death. And while dead, they are somehow incapable of creating art.

Why, you might well ask, should you, a comic book reader, care about this question of whether art and business are incompatible? Because it informs those who take up the cause of "creators' rights"—those who are effecting a dramatic change in the relationship between comic book creators and publishers. It underlies the division between two groups of creative people: those like myself, who refuse to create new comic book characters and concepts for publishers who insist upon retaining sole ownership of them; and those like John Byrne, who contend that said refusal "hurts" you, the reader, by depriving you of entertainment. But, most importantly, whether comics creators and readers subscribe to or reject the Great Lie has a direct effect on the quality of the work.

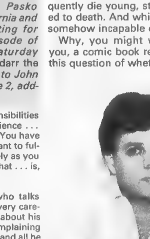


PHOTO: DEBORAH LIPTON

Martin Pasko at a recent convention.

By falling for the lie that being an artist and a businessman are mutually exclusive, you help perpetuate an attitude that has oppressed comic book creators for almost five decades. Contrary to what the staggeringly naive John Byrne would have you believe, you are hardly hurt by the creators' unwillingness to give away their inspirations. Rather, by supporting Mr. Byrne's position, you do yourselves the readers, a disservice: you inhibit the potential for the very kind of comic book quality you demand.

To persuade you that taking up Mr. Byrne's banner would be antithetical to fulfilling your desires as readers, I must first challenge the naive assumptions—or unquestioning acceptance of what he's told—on which his argument is built.

In the second issue of this magazine, John Byrne proudly branded himself a "company man," and fatuously called upon his comics colleagues to continue selling all rights in their creations for the mere compensation of page-rate—on the grounds that had Stan Lee done otherwise, there would not today be a Marvel Comics to exploit John Byrne's talent.

Surely Mr. Byrne is not so deluded as to suggest that a man who has built his career on his talent for self-promotion has been motivated by Devotion To His Public! Just what exactly do you think Stan Lee is doing on all those TV talk-shows, animated cartoon soundtracks, TV commercials and Slurpee drinking cups, Mr. Bryne? Public service? Philanthropy?

Of course, it *was* true—for a time, at least—that what was good for Stan Lee was good for Marvel Comics, and vice-versa. For while Stan Lee was "creating" Marvel Comics, he was, as he is now, a salaried employee. Moreover, I don't know that Lee himself ever claimed to be anything other

Mr. Pasko has been given a free hand to express his thoughts and ideas in any manner he wishes within the scope of this publication. This column does not necessarily reflect the editorial views of COMICS SCENE nor our philosophy

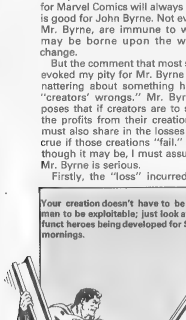
than a businessman. Perhaps this is because he sees himself with greater objectivity than the benighted rest of us. There are, after all, no Steve Ditko record albums, no Jack Kirby Slurpee cups.

But what's unfortunate here is that Mr. Byrne evidently misses the distinction between himself and Mr. Lee. He apparently does not feel that Marvel Comics regards him as a freelancer. But I'd be very surprised if he were thought of as anything else—despite his self-proclaimed "company man" status. He may be a contractually bound freelancer—which euphemism conceals a state of indentured servitude—but a freelancer nevertheless.

And being a "company man," Mr. Byrne, has the same pitfall in comics as in any business: companies don't have loyalties; people do. A company will never treat you badly or well; only the people who work for it will. We have yet to see whether what is good for Marvel Comics will always be what is good for John Byrne. Not even you, Mr. Byrne, are immune to what ills may be borne upon the winds of change.

But the comment that most strongly evoked my pity for Mr. Byrne was his nattering about something he called "creators' wrongs." Mr. Byrne proposes that if creators are to share in the profits from their creations, they must also share in the losses that accrue if those creations "fail." Difficult though it may be, I must assume that Mr. Byrne is serious.

Firstly, the "loss" incurred by the publisher of a "failed" comic book is not so great as Mr. Byrne would have you believe. Based upon figures obtainable from World Color Press, and on page-rates which are higher than any currently paid to any writer, illustrator, letterer or colorist, I can safely say that 100,000 copies of a single 32-page, four-color comic—the kind that now sells for 60 cents—*can* cost its publisher as little as $20,000 to produce. That includes color separation, engraving and printing, shipping, and 25 percent of cost added on as an allowance for "overhead" (managerial, editorial and production department costs—rent, salaries, supplies), in addition to the cost of the story-pages themselves. That's cost, mind you. Who knows by how much that is offset by ad revenue?


Your creation doesn't have to be Superman to be exploitable; just look at the defunct heroes being developed for Saturday mornings.
KIRBY
© 1981 DC COMICS INC.

The size of the profit, however, is determined by the way the two major comics publishers do business, for which the freelancer is not responsible. The average comic probably costs DC or Marvel a great deal *more* than $20,000 to produce—and not just because of price-rises in excess of 300,000. Why? Because both are subsidiaries of large conglomerates which insist they be headquarterered in high-rent facilities. And they must maintain large and expensive business affairs staffs to administrate their most important enterprise: the exploitation of the characters in other media—making and managing the deals by which rights to the characters are sold to merchandise manufacturers and marketers, and TV and motion picture producers.

These rights the publishers insist on owning in toto and in perpetuity. The 20 percent participation in revenues from ancillary rights DC currently grants creators of new titles does not alter in the slightest DC's ownership of the property and the exclusive right to exploit that property in any way it chooses.

So we creative people are—to borrow a phrase from Dylan Thomas—"playing pig to supply manure to grow the flowers in." When the companies say they can't afford better compensation for their talent, I remain unconvinced. They are saying they would sooner starve the pigs than risk their flower-beds. What they prefer not to acknowledge is that it needn't come to a choice—and if it did, there's only one choice to make. Without the manure, you can't grow the flowers. Or, put it less elliptically: when was the last time you saw an accountant or a controller create a comic book?

Secondly, with the advent of the "direct-sale" market, in which sales are nonreturnable, the "risk factor" is lessened considerably. In an exclusively direct-sale distribution system, print-runs will be set after orders are taken from wholesalers. This practice will ultimately eliminate the waste of the currently predominant "newsstand-return" system, in which a publisher must effectively produce three copies of a magazine for each one he sells.

Thirdly, and even more importantly, as long as the publishing company retains *all* rights to the property in perpetuity, it can recoup—or, at the very least, substantially cut—its "loss" at any time after the cancellation of the magazine. And don't kid yourself that a property has to be a "blockbuster" such as *Superman* or *Spider-Man* to be "exploitable." For example, I have worked for animation studios "developing" *defunct* DC titles for television. And while Marvel was asserting in the fan press that *Howard the Duck* was uncommercial in all its various incarnations, it was monitoring the progress of that property's development as a feature film and simultaneously optioning it to CBS for development as a Saturday morning cartoon show.

Furthermore, many comics that are unprofitable on the newsstands in this country enjoy continued publication because they generate profits in ways that are "invisible" to the consumer. A recognizable character can be licensed even if few people read its magazine *(e.g. Wonder Woman)*; the publishing company must continue to produce that magazine, however, to retain its claim to the trademark. Some titles can be greeted indifferently on these shores but do brisk business overseas.

Lastly, anyone capable of saying, with a straight face, "If the line (at the bottom of the accountant's column of figures) is entered in red ink, then the company has taken a loss" either has never met an accountant or is being willfully obtuse. Screenwriters are frequently offered "points" (a share of gross or net profits) in exchange for lowering their fees "up front." It is a foregone conclusion, in Hollywood, at least, that striking a deal for "points" entails engaging a lawyer to sue the production company. It is considered routine business practice to sue for an accounting, to make sure the company is not hiding profits from the film by bookkeeping tricks—such as charging costs from an unrelated project to the film in which the writer participates. This sort of "creative accounting" is by no means peculiar to the film industry; it occurs everywhere in modern corporate business, and to assume that the comic book field must be exempt from it is to be painfully ingenuous.

So the next time John Byrne offers to return a percentage of his page-rate solely on the basis of his publishers' claim that his creation "failed," I'll send him a prospectus for the Brook-

lyn Bridge. Let's have no more bulletins from Cloud Cuckooland on the subject of "publishers' losses" and "creators' wrongs"—at least not till the source of the bulletins is a wee bit better informed.

Perhaps you're still wondering why you should care about all this.

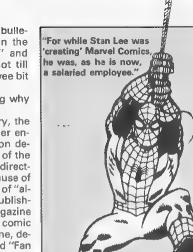
For the first time in its history, the comic book industry is no longer encumbered by a "lowest common denominator" mentality. Because of the increasing importance of the direct-sale market, and especially because of the proven viability of a number of "alternative" or "independent" publishing ventures such as *Eclipse* magazine and *Cerebus The Aardvark*, the comic book industry is, for the first time, dependent upon *you*—the so-called "Fan Market." This means that for the first time the industry must actively court your favorites: its most creative, most innovative talent.

For the first time, material that management once denigrated as "fannish" or "too sophisticated" for a mass medium—work once stigmatized as intrinsically uncommercial, such as Jim Starlin's *Captain Marvel*, Denny O'Neil and Neal Adams's *Green Lantern/Green Arrow*, or Steve Englehart and Marshall Roger's *Detective Comics*—is precisely the kind of material in demand. Now, at long last, the majority of comics can aspire to the originality you always knew they could and should. But that will not happen unless the publishers drastically change their habits-and fast. And it will not happen as long as there are sheep like John Byrne, and those who think as he does. For why should publishers accede to the demands of those unhappy with their lot as long as there are complacent "company men?"

You see, the publishers want to exploit the new opportunities represented by the burgeoning direct-sale market. Yet they want to be able to do Business As Usual—"Grab It All, Own It All, Drain It All"—because most of their money still comes from the sale to others of the rights to their characters. And there's the rub. That ole debbil—Wanting To Have It Both Ways—rears its ugly head again.

The publishers admit, out of one side of their collective mouth, that they need the creative people. And yet they want to be able to behave as if we're lucky to be working for them. That we should consider ourselves privileged that The Great Comic Book Company would even deign to read our humble offerings.

Not until very recently was the concept of negotiating a deal with a comics publisher even thinkable. Up until this year, the companies had Policies. They would ask you to work for them, yet insisted that their Policies were



ART © 1980 MARVEL COMICS GROUP

graven in stone, and that all offers of employment were on a take-it-or-leave-it basis.

The fact that almost every freelancer in comics—myself included, it shames me to say—stood still for this kind of nonsense for countless years is sad testimony to how the companies have cultivated *sheep*. By fostering the Great Lie that Artists Cannot Be Businessmen, they have created a legion of Bad Businessmen. Which is in their best interests, of course—only a Bad Businessman will give something for nothing.

Thus the publishers developed their monstrous arrogance—the same arrogance that could lead DC and Marvel to get into a competitive bidding situation over talent, and yet balk when asked to make an exception to Policy! These sleeping giants will choke to death on that arrogance unless they mend their ways—and they could mend them, if the stated intentions of people like Dick Giordano at DC become the norm rather than the exception among upper-level management. But with more people like Byrne and his kind, the incentive for change will be lost.

Byrne's attitude is a clear signal to the publishers that the principal means by which the system perpetuates itself is still a valid one: *The Dependency-Fostering Game*. For the major comics publishers' enterprises to continue to be profitable, their abuses of the free market concept must continue; they engage the services of freelance talent (thereby neatly sidestepping the responsibilities employers traditionally take on—such as comprehensive health care and pension plans), yet they insist upon treating that talent as employees.

They insist upon the perogatives of employers—such as the exclusive right to the employee's services in his chosen field. If that exclusivity is maintained over a length of time, the "freelancer's" contacts at other companies can dry up, or his opportunities for employment in other businesses must be passed up—so that eventually he is employable nowhere else but at the one company that will have him. Thus he is dependent, and can be manipulated. He will press no demands, and suffer any indignity, because he feels he has no choice.

Hence The Dependency-Fostering Game. And the lie that if you're an artist (Yahoo son, you are an artist, aren't you? We don't like hacks around here.") you can't be a businessman ("So , son, don't you worry your little artistic head about this business stuff; we—The Company—will take care of you."). The lie is a manipulative tool, used—consciously or unconsciously—by editors and publishers to *perpetuate dependency*. It is the string that makes the puppet dance. Or, more often, the velvet whip used to keep the darkies from getting uppity.

You can spot the victims of this lie on any afternoon, grazing in the corridors of DC and Marvel, bleating at every opportunity that they are artists. Why? Because they create comics only out of love—not, Heaven forfend, for the money! (To which, I have no doubt, more than one executive has silently replied, "Good. In that case we won't pay you any.") Since people who care about money are, by definition, Hacks, and are Reviled, the alternative is to be an Artist. And then you dare not let such things as business sense interfere with your image! And so we have a creative business whose professionals are, by and large, actually proud of being bad businessmen. This is their badge of honor. It's also their sign that reads, "Kick me."

It is the blank check that allows editors to get away with saying things like—so help me God—"If you're going to hold me to my promises, I'm not going to make any." If that spirit still informs the comics industry's sense of business ethics, Mr. Byrne, I hope you have your royalty agreement in the form of a contact in triplicate, signed by all parties and notarized. Then keep your copy in a safe-deposit box so you'll still have one when Marvel loses theirs.

People like Mr. Byrne are those who will, as I did when I was much younger, sell their exclusivity in exchange for "Guaranteed" regular employment in the form of a standard

COMICS scene

ATTENTION COLLECTORS!

Missed an Issue?

BACK ISSUES

#1 Interviews with Stan Lee, Jim Shooter on Marvel, history of *Scorchy Smith*, Sy Barry on drawing the *Phantom*, Movie Hero Preview, Saturday morning superheroes, and Paul Levitz on the Triumph of Comics Fandom

#2 Jack Kirby on 40 years in comics, Joe Sinnott, Jim Starlin interviews; John Byrne on creators' rights; David and Leslie Newman on writing for the movies, Carl Barks book preview; and of course, *Judge Dredd!*

#3 Don Bluth reveals *The Secret of NIMH*; Frank Miller on comics today; Bob Layton on *Hercules*; Bill Stout on storyboarding Conan; Len Wein on *Swamp Thing*, Osamu Tezuka part one; Jack Katz part one, and *Dick Tracy* turns 50.

#4 Marvel's creators talk about the Conan comics; Conan photo preview and merchandising news, Richard and Wendy Pini with publishing tips; *is Legion* fandom dead?, learn to letter comics; *Prince Valiant* and *Barney Google*, and Gene Colan part one

And of course there's lots more in each, jam-packed issue of the authoritive magazine on the wide world of comics!

Send cash, check or money order to: CS 5
COMICS WORLD CORP.
475 Park Avenue South
New York, NY 10016

☐ #1 $3.50
☐ #2 $3.00
☐ #3 $3.00
☐ #4 $3.00

NAME

ADDRESS

CITY

STATE ZIP

ENCLOSED

NYS residents add sales tax.
Please allow six to eight weeks for delivery

"work-for-hire" contract—despite the Catch-22 clause that states the company can, in effect, terminate the contract on a moment's notice if its management decides it doesn't like their faces any more. That is what is known as the "editorial standards" clause.

Fail to meet the company's editorial standards, and you're *out*. Never mind that no two editors have the same standards, but the company can assign you to any editor willy-nilly. Forget that what is acceptable is not written down anywhere. And who cares if the term "editorial standards" is probably not definable in a court of law and therefore can't be used to legally support a contract termination? Who's gonna sue? A freelancer? If he had that kind of money, he wouldn't need the "security" of the contract in the first place, would he? Ever wonder why there are so many deal-with-the-devil stories in the mystery anthologies? Because writers—even bad ones—tend to write what they know.

But how does a company keep itself from getting burned, you ask? What if the artist or writer does turn in substandard work? My answer to that is: it's a calculated risk on the company's part. If a company wants someone badly enough to want his exclusivity, they ought to be made to take responsibility for that judgement of the person's worth. In other words, if you're so uncertain of a writer's or artist's craft and competency that such questions need be raised at all, why the hell are you offering him a contract in the first place?

The insistence on exclusivity illustrates one of the less obvious—and more insidious—reasons why it is in the publishers' best interests for the creative person to be a bad businessman. A shortsighted artistfriend of mine recently got into a bad tax-bind. He made the mistake of mentioning this to the publisher for whom he was doing most of his work. The publisher responded by offering the artist an interest-free loan—an "advance"—to help him out. *All he had to do to get in was sign an exclusive contract.* (And you thought my deal-with-the-devil analogy was a trifle shrill and melodramatic, didn't you?) In case you're wondering: he didn't sign.

But what, you keep asking, does all this have to do with *quality*? Simple: the company that owns you, and owns what you create, can do with that creation anything it damn well pleases. And all the Frank Millers and George Perezes and Steve Gerbers and Chris Claremonts in the world won't add up to good comics if everything they do can be mutilated at whim.

But it goes deeper than creative control. Creative control—which DC is even now reinstating to a limited degree by bringing the writer-editor concept back from Limbo—is only the tip of the iceberg. What the creator must have is not only ownership of copyright but *control of the exploitation of the property.*

And not because I and others who think like me are greedy. I have no desire to own a mansion in Beverly Hills. I don't have expensive habits to support. But I *would* like to leave my heirs the kind of legacy that someone like Edgar Rice Burroughs did. (You see, even in the pulps of over 50 years ago there was a precedent for control of the creation!) I would like to create a body of work as a kind of inheritance for those I leave behind.

Beyond that, my feelings are those of righteous indignation: I don't *expect* to get rich off my wholly original creation. But if anybody's going to, it had damn well better be me first. The others—all the publishers, lawyers, agents and assorted hangers-on it takes to bring a work to the public—can get in line behind me. If my creation is going to be a gravy train, I'm going to be the engineer.

And who controls the sale of the property to other media controls its integrity in its original incarnation. If I control the property, then I need never listen to some dimwit network executive tell me that in order to be "relatable" as a Saturday-morning cartoon, my adult superhero must be a teenager with a talking dog sidekick. I need never be embarrassed, as I hope Len Wein and Berni Wrightson were, by the travesty Hollywood made of my "mockery." And I need never be told by a publisher that—with my blessing or without it—my creation will be altered in its original medium to conform to its bowdlerized screen or merchandise incarnation. I need never have my super-hero turned into a Super Friend because there's a nickel in it for some conglomerate. And I can ultimately reserve the right to say, as J.D. Salinger has for so many years with regard to film versions of *Catcher In The Rye*, "Over my dead body." That, Mr. Byrne, is what "Creators' Rights" is really all about.

Only on the day that kind of power rests in the hands of the creators will you, the reader, be spared watching the corruption of some comic book you love. And every time you endorse an idiot notion like "Creators' Wrongs," you place that day farther in the future.

One final cautionary word for John Byrne and any of my colleagues who would take pride in describing themselves as "company men": Rightfully or wrongfully, whether you or I like it or not, we still live in a world in which people are judged by the company they keep. And even more so by the company that keeps them. ■

WHERE DO THEY COME FROM?

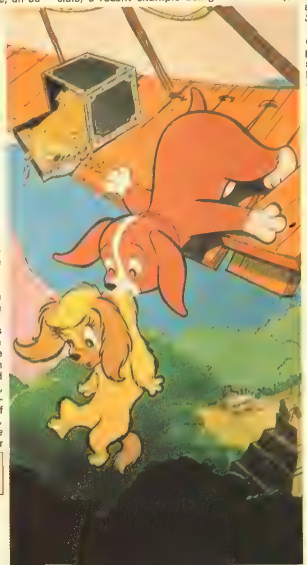
A look at where those Saturday morning TV shows come from and how they get on the screen

By STUART FISCHER

The process by which a cartoon is developed and sold to a network is a very complicated one that can take as little time as a few months or as long as several years. This depends on the many different sets of hands that are involved in the transaction.

First, a writer and/or a producer must come up with the idea for a weekly Saturday morning cartoon. The subject of a cartoon can be anything: a dog, a cat, a mouse, an automobile, a superhero, anything; and all of these "characters" have been used as the basis for many Saturday morning cartoons. Once the writer and/or the producer has come up with the idea he or she believes would make for a workable series, a script for the idea is written. The script can be just about any length and can even be an outline, describing the characters, the plots and the ideas for various episodes. It is then developed further so that it can be used as a presentation for somebody to read and then to be presented to a buyer. This can work in several different ways depending on the writer's or the producer's circumstances.

An idea for a television cartoon can start from scratch with a producer or a writer or any other creative individual. A cartoon series can also be based on a comic book, and there have been strong ties between the comic magazines and the animation studios, which have turned out animated adaptations of *Superman, Batman, Spider-Man, Archie, Richie Rich* and many others over the last 15 years. The same has been true of newspaper comic strips, including the recent adaptions of *Mar-maduke* and *Heathcliff*. Ideas based on comic books and comic strips are very important to the three networks because they usually want a character that has had previous exposure in another medium and this makes the idea for a TV cartoon that much more sellable. Children's books are also considered for cartoon series and specials, a recent example being *Bunnicula: The Vampire Rabbit*, which was aired by ABC as a half-hour Saturday morning special; and even more adult books, such as *Gnomes* and *Faeries*, which were aired on network prime-time last year—which goes to show that it isn't only Saturday morning that gets all of the attention, but prime-time as well. And of course there are cartoons based on old TV shows and movies, including the likes of *Emergency, The Addams Family, The Brady Bunch, Star Trek*, and last season's *Laverne & Shirley* and *Happy Days*.



Stuart Fischer does program development for Hanna-Barbera.

Last season saw the emergence of the most popular Saturday morning stars in years: *The Smurfs*. Hanna-Barbera's animated version of the European characters, three apples high and blue, has helped launch a wave of merchandising the likes of which hasn't been seen since *Star Wars* or even the Batmania of the mid-1960s.

Hanna-Barbera's *Superfriends* and *Popeye-Olive Oyl*, Filmation's returning *Flash Gordon* and Marvel's *The Incredible Hulk/Amazing Spider-Man Hour* are all derived from the comic books and comic strips. There are far fewer superheroic types running around than in previous years. The only other such character is Filmation's *Blackstar* which got off to a good start last year, mixing elements of J.R.R. Tolkien and *Star Wars*, but was demolished in the ratings by *The Smurfs*. It returns only as reruns.

The growing trend of using existing television characters in animated form continues this year as *Mork*

ABC's *The Puppy's New Adventures* shows the trend towards "cute" animal stories.

and Mindy join the *Laverne and Shirley* show on ABC. Ruby-Spears (a sister company to Hanna-Barbera) is producing the wacky adventures of Mork using the vocal talents of Robin Williams and Pam Dawber. The castaways end up stranded even further away from home in Filmation's only new program of the year, *Gilligan's Planet*. And the Little Rascals get their own show, sharing the time slot with returning adventures of Harvey Comics' Richie Rich.

In an interesting variation on a theme, NBC has commissioned a series based on a successful telefilm, *The Kid With The Broken Halo*, starring Gary Coleman. The resulting *Gary Coleman Show* will continue the adventures of the guardian angel (voiced by Coleman) on Earth.

Coming from the movies are the old Warner Brothers cartoons featuring Bugs Bunny, Road Runner, Daffy Duck and company. In the past CBS has always achieved good ratings with an hour or more of Bugs Bunny adventures but this season they have programmed two different hours of Warner Brothers lunacy. Their schedule starts off with a newly formed *Sylvester & Tweety Show*, followed later in the morning by the traditional *Bugs Bunny/Road Runner Show*.

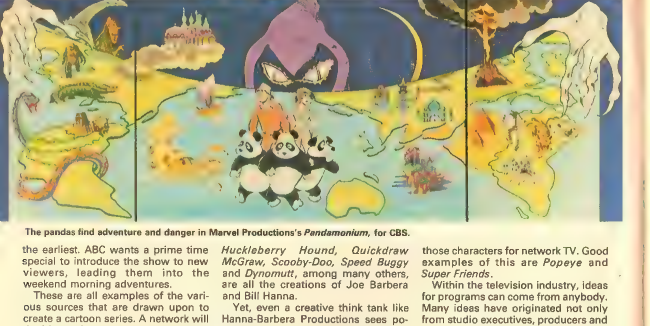
Programming original to Saturday morning is down compared to previous years and four of those shows are featuring characters created years ago. The durable Flintstone family returns to NBC this fall in something called *Flintstone Friends* while their spaceage counterparts, *The Jetsons*, return one more time on the network. H-B also brings back Scooby Doo and the young Scrappy Doo with both being joined by the new Yabba-Dabba Doo (no relation to the stone age). Marvel Productions and Fred Silverman's Inter-Media Entertainment offer up some fresh anthropomorphic antics in both *Pandamonium* and *Meatballs and Spaghetti*.

A note is in order about Pac Man. Once the little yellow gobbler captured the hearts of America and Atari achieved record sales with their home video version of the popular Bally Arcade Game, ABC and Hanna-Barbera quickly reached an agreement to develop both prime time and Saturday morning Pac Man adventures. While ABC reported in mid-June that if the show was ready, *Pac-Man* would be placed into the *Scooby Doo* slot, H-B indicated all along that the show wouldn't be ready until mid-season, January at

Spanky, Alfalfa, Porky, Buckwheat, Darla and Petey find new life as cartoon heroes in ABC's *The Little Rascals*.

ART © 1982 RUBY SPEARS

ART © 1982 MARVEL PRODUCTIONS



The pandas find adventure and danger in Marvel Productions's *Pandamonium*, for CBS.

the earliest. ABC wants a prime time special to introduce the show to new viewers, leading them into the weekend morning adventures.

These are all examples of the various sources that are drawn upon to create a cartoon series. A network will decide a character's marketability from its previous exposure, whether it be from comics or books or a popular film. A producer or a studio knows this, which is why the production companies are always looking for material from comic strips or books, or old characters from previous shows and movies that could be developed to meet audience demands.

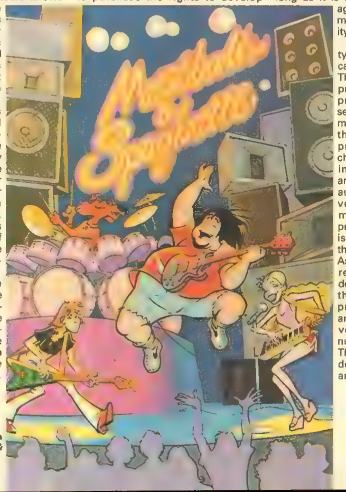
If the network believes that a certain original character has enough potential, either because the character is especially cute or relevant because it reminds one of another well-known character that could translate into a cartoon, it will be bought. Many of the characters that have come out of Hanna-Barbera are the creations of its two principals, Joe Barbera and Bill Hanna, two creative geniuses whose ideas are so good and so commercial in the eyes of the networks that the question of previous exposure is not even needed. Such characters as *The Flintstones, Yogi Bear, Huckleberry Hound, Quickdraw McGraw, Scooby-Doo, Speed Buggy* and *Dynomutt*, among many others, are all the creations of Joe Barbera and Bill Hanna.

Yet, even a creative think tank like Hanna-Barbera Productions sees potential in other characters and stories that could translate well into TV vehicles, and will go outside of their studio to purchase the rights to develop those characters for network TV. Good examples of this are *Popeye* and *Super Friends*.

Within the television industry, ideas for programs can come from anybody. Many ideas have originated not only from studio executives, producers and writers, but also from talent agents and network executives. It does not matter who thinks of the idea, just as long as it is something that can be agreed upon in order to make the idea into a reality.

The first step for the typical Saturday morning cartoon is the idea itself. The second step is for the producer to construct a presentation. This presentation contains information about the type of the idea that is being proposed, the various characteristics involved in the plot, a character analysis and the type of audience it is being developed for. An actual meeting between the producer and the network is the third step, where the pitch is to be made. Assuming the network's response is positive, a development deal, where the network gives the producer a certain amount of money to develop a script or a number of scripts, is next. The fifth step is the actual deal itself, outlining the amount of scripts to be

(Continued on page 66)



Rock antics get displayed on Marvel's *Meatballs & Spaghetti*, also for CBS.

Max Allan Collins

The mystery novelist who writes comics

By DAVID McDONNELL and KIM HOWARD JOHNSON

The year was 1956. A young comics aficionado named Max Allan Collins was approaching his eighth birthday and a very special present.

He was already a veteran fan. "I was into comics at an early age," Collins recalls. "My mother still has a *Superman* comic that I drew back then. These two zombie Supermen are thumping each other with clubs, and there's gibberish in the speech balloons because, at the time, I couldn't even read or write.

"When I turned eight, I was still an aspiring cartoonist and a dedicated fan of *Dick Tracy*. As a special gift, my mother had scooped up some of my Tracy drawings, sent them to Chester Gould, the strip's creator, and asked him to write me.

"And Chet Gould, being the wonderful guy that he is, sent me a letter with a drawing of Dick Tracy saying 'Hello.' That birthday present was a turning point in my life.

"I credit that one event with really inspiring me to stick with it in the arts. It gave me confidence because right there in that very letter—which is now framed and hanging on my office wall—Chester Gould told me that I drew Dick Tracy better than *any* other kid my age."

Collins has long since exchanged a pen and India Ink for a word processor and a literary career. Today, at 34, he is the author of the topselling *Nolan* paperback series and the writer behind *Ms. Tree*, the lady private eye now headlining her own comic magazine for Eclipse. And ironically, in 1977, Max Allan Collins succeeded the retiring Chester Gould and began scripting the comic strip adventures of his boyhood hero, Dick Tracy.

"I wanted to be a cartoonist all through grade school and junior high," Collins says, "but then I got bitten by the tough guy fiction bug. Reading *Dick Tracy* led me to mystery fiction and the biggies: Dashiell Hammett, Raymond Chandler, Mickey Spillane, and James M. Cain. I've never been quite right since."

As a high school freshman, Collins began imitating those writers, producing six full-length novels before penning a "publishable one," *First and Last Time* in 1969. Inspired by the Parker series from "Richard Stark" (Donald Westlake), Collins created a grim hero, a Lee Van Cleef-lookalike

with one name, Nolan. Like Parker (seen on screen in *Point Blank* and *The Split*), Nolan is a thief.

However, Nolan isn't the typical tough guy character, 35-40 years old, eternally hardboiled, and always ready for action. Nolan is 50, on the outs with the Mafia, and exhausted by his life of crime. *First and Last Time* (later retitled *Bait Money* by Collins) presents his last big score before retirement—a bank robbery to be committed with several rookie accomplices. It doesn't quite work out as planned; Nolan gets shot and lies bleeding in the gutter. The tough guy dies.

Despite its downbeat finale, *Bait Money* landed Collins an agent, Knox Burger (the former Dell and Gold Medal editor credited with the initial paperback successes of Kurt Vonnegut, John D. MacDonald and others), and in quick succession, several rejection slips. "With each turndown, Knox suggested I revise the book's ending and let Nolan live. It was beginning to wear on me; my original idea had been to write the *last* tough guy story.

"A cup of coffee spilled on that manuscript by an editor at Pyramid Books is the shakey foundation on which my entire career is built," Collins laughs. "Knox told me, 'This copy's ruined. You'll have to get a new one typed up, so, for God's sake, will you *please* change the ending?!'

"I did. In the new version, Nolan's young sidekick, Jon, a comics fan, returns and in true Batman and Robin tradition, rescues Nolan.

"*Bait Money* sold the next time out—to Curtis Books. They asked for sequels—books which would have been exceedingly hard to write had I killed my character off."

Curtis published *Bait Money* and its immediate sequel, *Blood Money*, in 1973. Collins completed three more Nolans *(Fly Paper, Hush Money, Hard Cash)* on an additional four-book contract before requesting his release. The Curtis paperback line had been absorbed by Popular Library. While contractually obligated to pay for the books, Popular was apparently unwilling to publish them.

Although he has bested double-crossers, blackmailers, and skyjackers, the latest threat on Nolan's life comes from more formidable opponents—lawyers for Harlequin Books and its new Gold Eagle paperback line. In 1981, Gold Eagle took over publication of Don Pendleton's The Executioner series, the one man-exterminating-the Mafia paperbacks which originated at Pinnacle in 1969. The Gold Eagle entries boast a new logo prominently displaying the character's given name, Mack Bolan.

With Pinnacle's similarly-christened Nolan books on the stands, Harlequin took legal action, interpreted by some observers as a "nuisance suit." In response, Pinnacle released Nolan #5 simply as *Hard Cash*, without the tough guy's name on the cover or in jacket ad copy.

Collins made several changes himself in the recently-published Nolan #6, *Scratch Fever*. Its predecessor, *Hard Cash*, had originally been written six years ago, so the author built a year (Nolan time) having passed into the narrative. He also gave Jon a new gig, a job with a rock and roll band which reflects his own mid-'70s experiences as a professional musician.

DICK TRACY, DETECTIVE

The Chicago Tribune-New York News Syndicate had a problem. Chester Gould, creator of one of its flagship strips, was planning to retire. Rick Fletcher, Gould's assistant for 17 years, could easily assume full responsibility for the artwork, but a writer was needed to work with him.

Max Allan Collins' name kept cropping up: as a comics collector, as a novelist whose Nolan mysteries contained *hommages* to *Dick Tracy*, as a *Tracy* scholar, and as a comic strip writer. Collins *had* sold a '30s private eye strip to Field Enterprises editor Rick Marshchall in the mid-'70s. When Marschall left Field, the project was killed (and recently resurrected as Collins' just-completed 600-page novel, *Tower Town*).

"It was pure luck. No matter who they asked. 'Who do you think should write *Dick Tracy?*,' my name was mentioned," Collins remembers. "Finally, the syndicate asked if I'd like to try out. Of course! Luck, then the hard work. I sat down and read the last decade of *Dick Tracy* and prepared a 15-page treatment of what was right and wrong with those strips. And I fell in love that up with a simple story, which became my first continuity, the Angeltop story. A few weeks later, I was in Chicago, meeting the syndicate heads and negotiating a contract."

At the syndicate's request, Collins writes a short story version of each new *Dick Tracy* storyline. The syndicate uses this synopsis for promotional purposes while knowing the entire plot gives Rick Fletcher extra lead time to develop the strip's distinctive-looking villains. Working 16 weeks ahead, Collins sends *one* week's worth of scripts, based upon the synopsis, to Fletcher to draw each week. Any difficulties are resolved by phone.

For the first four years, Chester Gould served as a consultant. "We discussed *Dick Tracy* every few weeks," Collins says. "By his choice, Chet had completely retired without any veto powers over Rick or me. He didn't want to dictate the strip's content, just to give advice, and from the beginning, his advice was, 'Do it your way.'

"We still talk occasionally, although his contractual period as a consultant has ended, which is why his name is no longer on the strip. Chet has had many nice comments and only a few criticisms. I've paid careful attention to both; I'd be a fool not to listen to Tracy's creator. One thing he did tell me is that I re-use his old villains too much. He prefers I create more new ones.

"The fans are a little bloodthirsty on

Collins, right, got the thrill of his life when he met Mickey Spillane at Bouchercon last year. The Mick, we're told, was also thrilled.

that subject. They've criticized me for not killing off villains as frequently as Chet did. That's something of a bum rap, because at least four or five of my dozen odd criminals have met ironic, violent demises. However, today's climate—I don't want to call it censorship—where we cannot portray violence as graphically as Chet once did, *has* had a certain dampening effect on executing bad guys. I also tend to use some rather tongue-in-cheek villains whose primary functions are to be cute and amusing. Somehow, it really isn't tasteful to off them too graphically."

As Gould did, Collins and Fletcher have assigned their square-jawed hero the most modern detective methods as he investigates contemporary felonies like corporate crime, skyjacking, and computer crime. "That's so that, after a half-century, Tracy is not perceived as some quaint nostalgic figure but as a modern-day cop," Collins says. "Rick often makes suggestions about using new police science advances, like the shootout we staged in total darkness with the 'Night Sight.' That was largely Rick's conception.

"When I took over *Dick Tracy,* I decided to phase out the strip's remaining science fiction aspects and the rather large loose end hanging from the moon sequence—Moon Maid, who was married to Dick's adopted son, Junior. She was a constant visible reminder of what was a very imaginative time in the strip, but I felt Dick Tracy belonged in a police car, not in a rocket ship or a magnetic moon car. So, we brought him down to earth.

"Strangely enough, Chet objected to Moon Maid's death, but only several years after I bumped her off. He may have been unhappy that I wrote Vera Alldid out of the strip. Otherwise, Chet was very supportive and only publicly critical during the 50th Anniversary Celebration when he called the strip a 'soap opera.'

"Quite frankly, I feel that when that anniversary spotlight fell on Chet, he apparently felt he had to remind the world—as if it had forgotten—that he created *Dick Tracy* and that his classic *Dick Tracy* of the '40s and '50s *is* quite superior to the current version. And I'd be the first to agree with him, though there's really no valid basis of comparison since the world has changed and comic strips along with it." (The history of *Dick Tracy* is detailed in COMICS SCENE #3.)

Collins caused some controversy with a recent *Tracy* continuity. "It was a satire of The Moral Majority," he says, "in the form of a character named Ida Jury. She dressed up like Carrie Nation, attacked television sets with her hatchet to express her unhappiness with the medium, and

Collins watches artist Terry Beatty at work. The two have been creating characters and stories with no end in sight.

wrote to the local papers, signing herself 'Auntie Freedom.' There's an obvious difference between how I interpreted that name and how she did.

"The story spoofed criticisms of television's impact on viewers and concerns about televised violence. The villain, Splitscreen, literally lived his life through television. He sat in his chair and reacted to whatever he saw. Commercials had no effect on him, but he cried at soap operas and became violent during action shows—with obvious criminal results. The storyline also included a look at film piracy, and that element caused some unexpected media interest. The major video magazines all did spreads on how Dick Tracy tackled video pirates.

"The current story begins with Pat Patton's wedding and becomes the first whodunnit in the strip's history. Although he's the world's most famous fictional detective next to Sherlock Holmes—and the most famous detective from comics and America—Dick Tracy has *never* before solved a classic whodunnit. I think the culprit will be a surprise to readers . . . and the victim, even more of a surprise.

"What's next? I'm not sure, but after the strip's first whodunnit, why not the first ghost story in its history? I'm thinking about doing a short one. The ghost will be one of the strip's classic villains. But is it really a ghost? Well, that's what we'll find out."

MS. TREE AND COMPANY

Several other comics projects have been undertaken by Max Allan Collins in collaboration with a longtime friend, artist Terry Beatty *(The Phoney Pages* in *The Buyers Guide for Comic Fandom).* Both still live in their hometown, Muscatine, Iowa; Beatty is the 24-year-old son of Collins' former junior high English teacher.

In 1978, the two auditioned as the potential new creative team on *Little Orphan Annie.* Their samples were well-received, they were paid for their work, but they didn't get the job (several months later, Leonard Starr did).

On the rebound, they began *The Comics Page,* a self-syndicated tabloid for weekly newspapers. The page, with six features (all by Collins and Beatty), picked up 20 clients and lasted a year before it was discontinued due to the frustrations of self-syndication. Collins contacted Dean Mullaney of Eclipse Enterprises (COMICS SCENE #2) about collecting the tabloid's most popular feature, *The Mike Mist Minute Mist-eries,* in comic book form. Mullaney was enthusiastic and explained his own plans for a new anthology comics magazine. Did Collins and Beatty have a detective character for *Eclipse?*

"Oh sure,' I told him, 'we have this female private detective. She's the secretary who marries her private eye boss. On the honeymoon, he's murdered and she has to solve the crime,' " Collins says.

"The basic notion spins off Mickey Spillane's Mike Hammer. Mike's secretary, Velda, was very much the female Mike Hammer, a licensed private detective herself. In Spillane's books, they're always threatening to get married, but just like all traditional private eyes and secretaries, they never do. The only exception: Mike Shayne married his secretary and she died. That's one of the first rules. If you're a female on the Ponderosa, do *not* marry Hoss. Your future is very limited.

"Quite literally, when Dean asked, I invented Ms. Tree on the spot. 'Great!' He liked the idea and I had made that sale. That's what you do in show biz—which writing is part of—if they ask if you can rollerskate, you say, 'Of course! And I can do it backwards!!'

"Critics might say that *Ms. Tree* reads like something I made up over the phone, but our readers really like it. The only criticisms have come from one source, one I believe to be quite biased. That's my opinion. Both Terry and I have publically criticized that particular magazine and we may be on the receiving end of a vendetta. I don't mind. I've never had so much mail in my life. I get sympathy cards.

"Most recently, those critics said we deserve a special award for awfulness above and beyond the call of duty. If I had that in actual award form, I swear to God I'd put the plaque on the wall. I would take a certain perverse pride in awfulness above and beyond the call of duty."

Readers have had a far more positive reaction to Ms. Tree. Collins explains: "A typical letter in *Eclipse* analyzes the previous issue's contents in typical pseudo-intellectual style, but when the writer gets to Ms. Tree, he just says, 'I'm in love with her. I'd like to marry her.' Readers talk about her as if she's a *real* person. That reaction tells me that Terry and I have done something right, that the feature is working on an emotional level.

"Ms. Tree *is* a very attractive woman, sexy but not a sexpot. She has this inherent dignity which comes from the fact that we view her as a tough guy detective. No karate schtick, no Diana Rigg leather. In that first story, Ms. Tree is just a beautiful woman out to find her husband's murder. And it seems to work."

The introductory story, "I For An Eye," was serialized in the first six issues of *Eclipse*. Although originally conceived—and contracted—as a one-shot, Ms. Tree's popularity demanded a sequel and the publishers awarded the female private eye with her own title, *Ms. Tree's Thrilling Detective Adventures*, a 32-page color comics which premieres in October.

The bi-monthly color comic includes a 16-page installment of a Ms. Tree serial, a two-page Mike Mist tale (also by Collins and Beatty), occasional pin-ups, and tentatively, book and movie reviews. The eight-page back-up slot will showcase a pulp-style detective series, *The Scythe*, written by Dean Mullaney.

Collins hopes EC Comics alumni will become involved. "We'd love to have crime and mystery stories from them," he says. "I may write some back-ups if there's an artist I'm dying to work with, but if I could get Johnny Craig, I wouldn't think of having *anybody* write for Johnny Craig except Johnny Craig. He's my all-time favorite comic book writer, with the possible exception of Will Eisner.

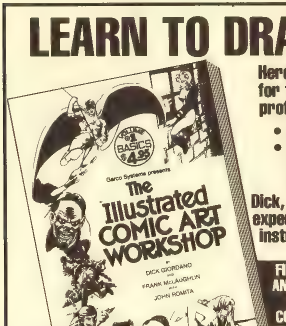
"Terry and I did have the option of making the book *all* Ms. Tree, 28 pages each issue. It may change, but at this point, we've decided to keep our little homemade comic in house. I write a complete script with panel breakdowns. Terry and I discuss it, then he does the pencils, inking, lettering. If we were to do 28 pages, we'd need somebody else as a penciller or an inker. So, that small amount of Ms. Tree in her own magazine is by choice.

"When Terry and I first began work on the feature, we decided it would be an experiment in coherence. With many comic artists I really admire, like Marshall Rogers and Frank Miller, and particularly their imitators, the storytelling sometimes becomes more important than the story. I think it's dangerous to do pyrotechnics for its own sake. We've taken a straightforward—a critic might say 'flatfooted'—approach to Ms. Tree. We use the traditional page layout to tell the story simply, just as the ECs did.

"*Ms. Tree* has, for want of a better word, a kind of 'funky' quality that a lot of maybe better art doesn't have. We

(Continued on page 40)

LEARN TO DRAW COMIC ART



New! first time in print!

Volume 1
(the first of four volumes)
brings you the **foundation** on which **all illustration** is based upon.

Here is a course offered by professionals for those interested in becoming professionals in the multi-faceted world of:

- **ADVENTURE STRIPS • NEWSPAPER STRIPS**
- **FANTASY and SCI-FI ILLUSTRATION, plus information that will prepare you for story boards and fantasy scenic design.**

Dick, Frank and John combine their years of experience and talent to bring you step-by-step instructions to enter the world of comic art.

FILL OUT AND MAIL THIS COUPON!

Garco Systems, 575 Madison Ave., Suite 1006, New York, N.Y. 10022, Dept. CS4

Print
Name _____
Address _____
City _____ State _____
Zip Code

Please send me ( ) copies of Volume 1. Enclosed please find $4.95 for each copy plus 75¢ postage and handling. In Canada add $1.00 postage and handling.

The Once and Future King Returns

CAMELOT 3000

By ROBERT GREENBERGER

Every year a handful of comics attracts the most critical attention, and so far this year fans have debated the merits of such issues as *Daredevil* #181 and the *Batman Annual* while looking forward to the end of the *Wolverine* miniseries. Yet at this summer's comics conventions, one of the most talked about projects is the forthcoming *Camelot 3000* from DC. The title is a combination of firsts for the company: the first maxi-series (12 issues), the first non-returnable series, their first comic to be printed on the high-quality white baxter paper, and the first American series work from British artist Brian Bolland.

People are already hailing the series as the first positive creative step to come from DC in quite a while, especially compared to the number of formats and titles Marvel has been announcing with almost alarming regularity.

Much of the credit for *Camelot* goes to Mike W. Barr, a writer for both companies for the last five years. It was Barr who conceived the concept of *Camelot* back in 1976, during his senior year of college.

He had taken an Arthurian literature course and wondered when Arthur, the once and future king, would return. Well, what about in the future? And thus *Camelot* was born. "Looking back on my notes from 1976, I got very excited about the project," Barr says. He's sitting on a hotel bed, across from Bolland after the two have finished a *Camelot 3000* slide show at the New York Comic Art Convention.

Sipping his Coke, Barr adds, "I knew back then that I could only take it to Marvel and DC, and I had no ins at that point. They certainly weren't going to buy a series from an unknown. And I knew, even subconsciously, that I didn't know what to do with it. It was best to let it germinate."

During 1980 Barr was enjoying a freelancer's life at the two companies and he mentioned the concept to Lynn Greame, then editor of Marvel's black and white magazine line. "She said do it for *Marvel Preview* and I never did anything with it. Somewhere there's a parallel world where Marvel published *Camelot 3000*."

Finally, Barr brought the idea up a year later when he was an editor at DC. The company was looking for new ideas for regular series and a new format called the maxi-series. In a meeting with editorial director Joe Orlando, editor Len Wein and publisher Jenette Kahn, Barr was given the go-ahead. Kahn then asked who the artist would be, and a number of names such as Jack Kirby and Walt Simonson were mentioned. It was Wein who recommended Bolland, who by then had begun doing some work for the company after achieving fame with *2000 A.D.*'s Judge Dredd.

Barr was pleased with the limitations of the maxi-series, adding, "I said from square one, this is not an on-going book. I always felt it should be a series with a beginning, middle and end. This doesn't preclude sequels, however. In fact, they have even begun talk of a sequel before the first issue has gone on sale.

"I kept asking, 'Does this have to be 12 issues? I don't have enough plot for 12 issues' and they said yes.

"Len had much more experience at this sort of thing than I and he said, 'You can do 12 issues without doing any padding whatsoever.' This is where Len's instincts are so good and where he helps out the most. He said, 'You can take three issues to introduce the knights, you'll need three.' And I'm taking three."

As the first ideas were resurfacing, Barr saw how he went through a traditional approach to further developing the ideas. "It's a time-tested tradition for the heroes to have a headquarters," Barr starts, "Sherlock Holmes and Baker Street for example. So they needed a headquarters. They have to pay the bills somehow so it helped to have one of them be wealthy. I had worked out essentially part of the first two issues and then it sat in the drawer for six years. I worked the rest out with Len."

Earth in the year 3000 is over-

PHOTO BY DEBORAH UPTON

Brain Bolland puts the finishing touches to this issue's cover while appearing at the San Diego Comic Convention this past July.

TM Indicates Trademark of DC Comics Inc. © 1982

populated and in a state of decay. Space travel was outlawed years ago and money was spent on saving the planet. The streets remain unsafe and the 921 countries can't agree on anything.

For unknown reasons (at least until issue five) aliens have been attacking Earth and wreaking havoc among the major cities when the story opens. In England, young Tom Prentice is found running from the wreckage of his parents' vehicle when he seeks refuge in an archeological dig. There, as the aliens hunt him, he discovers King Arthur's tomb. As the King awakens from his 2000 year sleep, the aliens find Prentice.

Once Arthur dispatches the aliens, Tom brings the king up to date as quickly as possible and the ancient ruler realizes his time has come again. They resurrect Merlin, who had manipulated Tom's finding Arthur in the first place, and together they set about to reunite a world against the alien forces. To do so, Arthur must first find six of his knights, whose memories have been buried over the centuries. Reinforced by Tristan, Kay (his foster brother), Galahad, Lancelot (the one with the money), Percival (the Grail Knight) and Gawain, Arthur is ready.

Also ready for a new confrontation is Arthur's evil sorceress half-sister, Morgan LeFay, and ready to renew the tragic love triangle is Guinevere. What of the only other major character, Mordred? "We don't know yet," he says enigmatically.

Once Bolland was chosen for the assignment, Wein told him to come up with sketches, and a mystified Bolland began work without any idea of the storyline. He did what he could and arrived in New York last summer to meet with Wein and Barr to work out the series' details. Although not much was accomplished, at least the principals got to know one another so they could work together.

It wasn't until the script arrived for issue one that Bolland pencilled the first full-figure of King Arthur. Everything else had been slowly falling into place. There were only two characters who had preliminary sketches done way ahead of time—Lancelot and Morgan. "I did hundreds of character sketches of her," Bolland laughs.

Bolland was given the difficult task of designing a world 1000 years in the future and still keeping it recognizable. It was decided from the start to avoid tying the story into the established DC continuity, so there won't be any appearances by the Legion of Super-Heroes or any other future heroes. Bolland also had to keep the look different from the world in the year 2070 where the *Judge Dredd* series took place.

"There's no way you can accurately portray the future," Bolland asserts. "If you read 1940s SF pulps, the way they imagined the '80s was ridiculous. The way I drew Mega City was a caricature of the way things were going today—a satire of the outrageous things that have been happening today. All I could do for the year 3000 was something along those lines. There have to be recognizable lines."

Still, the thought of knights in armor running through a war-torn world of the future must give some of the inhabitants some pause. "So far they haven't reacted," Bolland admits. "I suppose it's sort of a cliche. The people will be so wild and frenzied that it will be nothing out of the ordinary. The interaction of the ancient and the modern is interesting to play with, though."

Other recognizable traits were used among the knights, although Barr had to take certain liberties. He relies mostly upon the authoratative works of Sir Thomas Mallory but has also borrowed from the other traditional works such as T.H. White and Alfred Lord Tenneyson. Barr observes, "In the original works, either the characterizations were laid on with a trowel or there weren't any. Mallory gives Arthur 150 knights and Brian, wisely, refused to draw 150 knights.

"I confess, some of them I chose because they have character traits that fit into the story I wanted to tell. I chose Tristan, for instance, not for any real

Bolland's pencils for Morgan LeFay, from issue two. Note the intricate detail added to her surroundings.

liking of the character but because his name is instantly recognizable. I chose Galahad for the same reason, although I like him because he's Lancelot's son and I can play off them because now they're the same age."

To help confused Arthurians, Barr has worked into the story part-plot,part-rationale. Merlin names the six knights Arthur must find and the King intends to know where the other 144 are. Merlin replies that fate or God have not deemed it necessary to return the full complement of knights. Barr further refines the Merlin character later in the series by having Arthur question just how much a manipulator Merlin has been—after all, he did engineer the return of both himself and Arthur and bring about the return of six knights. Merlin says something like, "It's good but I'm not *that* good." Readers are warned to watch Barr weave a tapestry throughout the 12 chapter novel.

Bolland pauses with his coffee and looks around the room before adding, "When I started drawing this, I hadn't read anything about Arthur at all. And all of a sudden everyone around me had all the books about King Arthur and knew everything about him."

Both Barr and Bolland have seen the recent Arthurian films, *Excalibur* and *Monty Python and the Holy Grail*, but neither have drawn upon either for reference material. In fact, Bolland has commented that both give the Arthurian legends a "muddy, grimy, dirty" look, something he feels is inappropriate.

One thing Barr and Bolland chose to do was follow the public's interpretation of how Lancelot looks. According to Mallory's popular version, Lancelot was ugly and therefore removed himself from society and made himself the best knight possible to compensate for his looks. Modern-day retellers have chosen to make him attractive to fuel the Arthur/Guinevere/Lancelot triangle. "We're making Lancelot handsome. Like with the Fu Manchu mustache—he didn't have one but everyone thinks he does, so he does. Everyone thinks Lancelot is handsome so he is."

As for the triangle, that too will remain integral to the story. Barr observes that the other knights are so close to the situation they can't do anything, but young Tom, who figally believes the strange events around him after two or three issues, is more detached, more emotional, and therefore recognizes the ancient agonies starting up again.

For the sake of proper characterizations—and making it easy on Bolland—Barr has condensed the legendary cast down to about a dozen pivotal characters. Bolland, happy with the decision, says, "With Camelot, everyone is so interrelated, in both senses of the word, that they're all essential to the plot. I enjoy drawing a human interest story far more than a mechanical one." Bolland is also drawn to the story because Arthur is a hero appearing at a time when no heroes exist. Arthur fights back and, much like in a messiah-image, the people rally behind him.

CAMELOT'S ART

One other first for the book: Bolland will be working with an inker. "There is no such animal as an inker in England," Bolland states. He has been teamed with Bruce Patterson, who is coming off of a much-lauded stay on *Legion of Super Heroes*. At one point, it was felt that maybe the book could be shot from Bolland's pencils so the artist worked on dark, tight pencils. However, the pencils tended to smudge and he was taking far too long—Bolland is a slow artist to begin with.

Normally, Bolland pencils the pages fairly tightly, leaving little room for change when he inks. While he won't shade in the black areas, he will detail the facial expressions and hand motions. He is now pencilling more thoroughly for Patterson than he would for himself and he's still getting used to working with someone else.

One advantage, he insists, is that Patterson's line is easier to reproduce. "I had done three segments for DC before and they all looked fragile. I think my inking is too weak for the color

Brian Bolland

Fans of Britain's *Judge Dredd* are well aware of Brian Bolland's talents but it wasn't until 1979 that people saw his work in DC Comics. Born in England, Bolland grew up in the early '60s on DC imports and was particularly taken with Gil Kane's work on *The Atom* and *Green Lantern*. He was also a big Sid Greene fan and, for a time, tried to imitate his style.

Like most artists, Bolland was drawing all his life and for a time he was producing numerous "pamphlets" on his own—in fact stacks of them sit in his home. He gave up drawing his own comics for five years at art school and discovered that there were no courses on how to draw comic books, so he concentrated on developing his style and design. For his post-graduate work, he did a small underground-like project, "Suddenly at 2 O'Clock in the Morning," filled with a lot of sex, violence and anti-religious feelings. All the professional publishers were disinterested.

Unlike American comic artists, British artists have agents, and Bolland found one who sent him home to practice. Then the first job came through in 1977—he was assigned to draw the adventures of Power Man, a black superhero intended for the Nigerian market. This supermacho, terribly sexist character bore no relation to Marvel's character of the same name. The book was backed by Tiger Ingwe and produced by Joe Orlando and the Redondo Studio.

After two years and some 30 episodes of Power Man (also known as Mighty Man), Bolland got an assignment to do the cover of *2000 A.D.* #11. The weekly was "a bit of a rebel" according to Bolland and it broke the publishing theory in England that science fiction didn't sell. To him it was a relief from drawing Power Man, a strip he found offensive.

Knowing the editor helped Bolland get numerous cover assignments, and then came a script for *Judge Dredd* (for a complete look at Dredd, see issue #2) which "I did very badly. I somehow got the habit of drawing *Judge Dredd*. Some people think my version is the definitive one but to tell you the truth, I was always in awe of [artist] Mike McMahon."

Green Lantern artist Joe Staton was staying in England for a short time in 1979 and he was locking for some studio space which Bolland graciously lent. The editors at *2000 A.D.* asked Staton to do some pages "so there was some cross-fertilization," and Bolland expressed an interest in doing a *GL* cover. After Staton twisted editor Jack C. Harris's arm, Bolland did the cover to issue #133, which went on to become one of the best-selling issues of that title in years.

Bolland impressed the people at DC so much that he was signed on to do other covers, including the *Tales of the Green Lantern Corps* mini-series and *Justice League of America*. He also did some stories for the ill-fated *Time Warp* and the Batman/Black Canary/Green Arrow chapter of *JLA* #200. Now his time is filled pencilling *Camelot*.

While waiting for one of Barr's scripts, Bolland filled his time by drawing a four page story for the new magazine *Warrior*, about a character named Zirk.

After Camelot, Bolland would like to divide his time between the U.S.A. and England and would love to do some inventory stories so he could take his time with the art. Bolland has also expressed a strong interest in The Spectre—an amoral character like Judge Dredd and Zirk.

Mike W. Barr

Born and raised in Akron, Ohio, Mike Barr developed a fondness for comic books at an early age. It was only a matter of time before it occurred to him that people got paid to write those stories, and since he had been saying he wanted to tell stories for a career, he figured it would be a "neat way of making a living."

Barr spent six years at a local college and during his senior year took a course on Arthurian Legend which spawned the idea for *Camelot 3000*. Meanwhile, he kept writing short stories and collecting rejection slips. He finally made his first sale to *Ellery Queen's Mystery Magazine* in the early 1970s. He entitled his story "Death of a Superhero" but the editors changed it to "Crime at the Comic Convention." In it, the detective was dressed up as Batman, a not-too-subtle hint as to what Barr really wanted to write.

In 1974 DC rejected his portfolio when they were interviewing for their "Jr. Bullpen" project. He remained convinced that an Elongated Man script was good enough to buy and resubmitted it directly to Julie Schwartz who, Barr was convinced, hadn't read it. Sure enough, with some revisions, Schwartz bought the script. He purchased another one later that year and then a three-year wait began.

What Barr had missed out on was the trick many others were using to break into the field: writing for the mystery titles. When he finally submitted several plots in 1977, Paul Levitz called and said he couldn't use the materials but DC needed a proofreader—another method of breaking in—was he interested?

After taking the test in September, Barr began working for DC in October and lasted until May 1979. During that time he made contacts and began selling stories. Barr spent the remainder of that year working for SPI, the gaming company, and then went freelance for a year where he sold the majority of his work to Marvel.

"Joe Orlando called one day and said they were looking for some new editors," Barr recalls and adds that he was shocked when an offer came. He had 24 hours to consider it.

After accepting, he began working with Len Wein and then took over his own slate of titles. That lasted about a year. "I had run into editorial walls at DC and I was frustrated by it and I needed some time away from that and they offered me a nice freelance contract," he says.

Since then, Barr has written numerous *Brave and Bold* team-ups, *Green Lantern*, the *Phantom Stranger* strip and now *Camelot*. He also wrote this summer's highly acclaimed *Batman Annual*.

As for the future, Barr says he wants to write both comics and fiction—preferably detective fiction. He claims to like writing recurring characters because readers get to know them over the course of time, and has always leaned towards working with such familiar characters as Batman, Elongated Man, Adam Strange, Green Lantern, and now, King Arthur.

"...SO WHEN WE FINALLY DISCOVERED THESE ALIENS WERE COMING, WE COULDN'T DEAL WITH IT...
"...AND WHEN THEY PROVED TO BE HOSTILE, WE HAD NO WAY TO DEFEND OURSELVES!"
16

England in the year 3000.

Joan Acton remembers her past life.

process. Since that was the case, then an inker who drew a thicker line would be better, so I'm quite happy with it.

"I don't know the kind of pencilled details an inker likes to work with. I was reading your inker's piece (last issue) and they were saying they don't hate anything more than a penciller who doesn't give them room to breathe."

Inking has always been a strong point of Bolland's as far as his fellow professionals are concerned. "Some people back home have said they like my work for the ink process. It seems to me that the quality of my work is in the decoration I add when inking rather than the basic drawing and draftsmanship, so if that's the case, I have to improve my draftsmanship by concentrating on that."

Bolland says he works primarily with a mirror for facial expressions and body language—he rarely uses photographic resources. He doesn't even rely on his wife, Rachel, for women; he does it all himself. "I find hands very expressive things," he adds. "I hate drawing hands with fists. I have a mirror in front of me and I perform all the gestures myself. I like Merlin because he looks like me and I have trouble with chins and upper lips because of my mustache and beard."

One thing that Bolland has found surprising is the way his work looks after being colored and printed. "I find color has a flattening effect, oddly enough, rather than a solidifying effect. Now, if anything, I'm emphasizing the black and white, the three-dimensional effect and strong lighting. Now I have to use those effects more to counter the flattening effect of the color. *(Continued on page 64)*

WARP

THE FIRST ENCOUNTER

drawn by FRANK BRUNNER

GET FIRST'S DYNAMIC, ALL-NEW, ALL COLOR COSMIC ADVENTURE! MONTHLY, AT YOUR LOCAL COMICS SHOP OR DIRECT SALES OUTLET!

FANTASTIC FIRST ISSUE ON SALE NOVEMBER 16th!

COMING IN DECEMBER:	COMING IN FEBRUARY:
E-MAN by Joe Staton	SABLE by Mike Grell

FIRST COMICS, INC.

GET THE FIRST... AND A WHOLE LOT MORE!

For subscription information, write First Comics, Inc., Subscription Dept., 1014 Davis Street, Evanston, Illinois 60201. TM & © FIRST COMICS, INC.

Max Collins

(Continued from page 32)

don't have the assembly line approach to comics. I see *Ms. Tree* as just a comic *strip* by two guys.

"We've even toyed with the idea of putting together samples for possible syndication, but I'm not sure if the effort is really worth it in the current market for story strips."

In the meantime, Ms. Tree has a rather hefty caseload. "Death Do Us Part," the second serial which begins in *Ms. Tree* #1, finds the lady private eye on the verge of a nervous breakdown and on the couch, telling a psychiatrist about her traumatic earlier case. She now knows that her husband's murderer was connected to the Mob and she may retaliate against the ganglords.

The third serial spotlights Ann Tree (i.e. Ms. Tree's husband's first wife). In a "throwaway line" in the first story, Ann said she had contacted her ex-husband for help—and now she really needs it, private eye style, from Ms. Tree.

Just as references to Dick Tracy enliven the Nolan series, subtle connections unite Collins' other characters. As an "in-joke," Ms. Tree recently suggested that her detective agency sub-contract cases to Mike Mist. The novels and comics also share other occasional references and frequently, an Iowa/Illinois/Midwestern setting. "I'm saying that all these people exist in the same universe," their creator decrees, "just so Joe Staton can draw my exciting new comic book, *The All-Collins Squad.*

"Of course, I've already had my share of *real* excitement. I finally got to meet my hero, Mickey Spillane, last October at the Bouchercon. I interviewed him in front of a gathering of mystery buffs and as I introduced him, he interrupted—he says he has no fans, only customers—to describe me as his 'all-time favorite customer.' Next to my honeymoon, that's the *nicest* thing that has ever happened to me."

Collins is now editing one volume of uncollected Spillane short stories for Mysterious Press, co-editing (with Cat Yronwode) two *Mike Hammer* comic strip collections for Ken Pierce, and preparing (with Jim Trallor) the first critical-biographical work on Spillane.

Additionally, Collins has sold *The Baby Blue Rip-Off*, a novel featuring a mystery writer/detective named Mallory, to Walker Books. It's Collins' first mystery in hardcover and slated to be published in early 1983. A second Mallory thriller is in preparation.

His newest novel is searching for a publisher. According to the author, *The Greenwood Effect* "isn't just another tough cat yarn. It's a socially-relevant thriller about the illegal dumping of hazardous wastes."

Max Allan Collins' primary concerns remain mysteries and comics. However, his characters aren't likely to switch media. "I've already resisted offers to turn Nolan into a comics story and *Ms. Tree* into a prose novel," Collins reveals. "That resistance comes from my schizophrenia about being the mystery novelist who writes comics. I like to keep them separate and not really mix the two. Doing the *Dick Tracy* screenplay would be nice, but I'd even resist doing a *Tracy* novel. I do enough *Tracy* writing already.

"When I originally took over the strip, it was hard for me to get across that I did anything other than Dick Tracy. Now, conversation often centers on Nolan and Jon or Ms. Tree and that attention lets me have a better time scripting *Tracy.*

"As much as I love Dick Tracy, as much as it's a dream comic strip for a mystery writer like myself to write the strip, and as proud as I am of it, that's a helluva giant shadow—the shadow of Chester Gould—to be standing in. His great stuff from the '40s is hard to beat. Since I'm now writing *Dick Tracy*, I'm guaranteed a footnote in comics history—but I'm after more than a footnote." ■

Classified Ads

For as little as $24.00 you can reach over one hundred thousand comics fans.

DEADLINE: For **Comics Scene** #7 in our office by September 22nd. For Comics Scene #8 in our office by November 17th.

BASIC RATE: $8.00 per line (limit 40 characters per line) **MINIMUM**—THREE LINES. Punctuation, symbols and spaces count as characters. **Small display ads—70.00 per column inch (Camera-Ready ONLY!)**

HEADLINE:

CATEGORY:

PAYMENT:

MAIL TO:

First line only—Word(s) of your choice (underline them) will be printed in BOLD CAPS.
PLEASE BE SURE TO INDICATE THE CATEGORY YOU WANT TO BE LISTED UNDER.
Cash, check or money order must accompany ad order (checks payable to Comics World)
Comics World Corp., Classified 475 Park Avenue South, New York, N.Y. 10016 (8th Floor)

CATALOGS

STILL THINGS IS STILL THE BEST! Giant Catalog of SF photos, audio tapes, scripts, slides, glamour. Send $2.00 to STILL THINGS, 13622 Henny Ave., Sylmar, CA 91342

INCREDIBLE LISTS! Vintage comics, Big Little books & related, pulps, radio premiums, movie posters, lobbies, etc. 10 different MAMMOTH lists, all for $3.00 (Refundable with $20 order). Alan Levine, Box 1577-CS, Bloomfield, NJ 07003

COMIC CATALOG. Marvel and D.C. Send 50¢ to R&B Comics, P.O. Box 36, Hendersonville, TN 37075

1983 catalog, 200 pages. Thousands of chemicals, glassware, science/hobby equipment. Send $2.00. Merrell Scientific, 1665 Buffalo Road, Rochester, New York 14624.

MERCHANDISE

BLUEPRINTS. Detailed size comparison chart on space going vessels—KLINGON D7, ROMULAN D6, starship Class Space Cruiser and more. Info on weight, crew, power, etc. Send $3.00 plus $1.00 for shipping to:
STARLOG MAGAZINE, Dept. CS1, 475 Park Avenue South, New York, NY 10016

MISCELLANEOUS

COLLECTOR'S COMICS Buy, sell, trade, new & collector's comics, original art. Send $1 for price list, refundable with 1st order. Now in 2 great locations: 207 Jericho Turnpike, Huntington Station, NY 11746, 516-549-4336/1971 Wantagh Ave., Wantagh, NY 11793 516-783-6700. Membership club, sub service and frequent autograph parties with the stars!

MOVIE STAR NEWS
COME IN PERSON • MON-FRI 11 'I SAT 12-5 (Mail Order)
Pin-Ups • Portraits • Posters • Physique
Poses • Percussions • Western • Horror •
Science Fiction • 50 Years of Scenes From
Motion Pictures • Musicals • Etc.
PLUS! 50¢ for our Brochure!
212 East 14th Street, NYC, New York 10003

FREE LISTS MOVIE POSTERS; TV AND SCIENCE FICTION STILLS List #44; Clip Packets #19, Jerry Ohlinger's Movie Material Store, 120 W. 3 St. NY, NY 10012 H Fond #55 Open Every Day 1:00-8:00 PM 212-674-8474

NEW COMICS ONLY 50¢ EACH! Marvel, DC, Direct sale comics, Fanzines, Magazines and many special items. Please write for newest monthly listing. Comic Collectors Subscription Service, 645 Devon St Port Orange, FL 32019

Thru Black Holes—"**ALIEN CARNIVAL COMIX**" With—John Thomas, Jim Roden & more! $2 pp 611 Garfield Ave., Milford, OH, 45150

RUBIK in a **NUTSHELL**. Concise 1-page solution 2 for $1.00. Frank Calven, 50 Windmill Crescent, Wolverhampton, England

PUBLICATIONS

FANTASY FANZINE—Send $1 for issue #2 of this great zine to Richard Harris; F F , 1134 62nd St. No , St. Pete., FL 33710

KNOW HOW TO SAVE MONEY ON YOUR COMICS
Visions has over 160,000 comics;
95% are priced at Guide & by condition. Plus you can get up to 30% off! Send 25¢ & Self-Addressed Stamped Envelope for info packet containing: Buying Handbook, special offers & more.
VISIONS, Dept. WG, Box 28283, Tempe, AZ 85282

At first, Wash Tubbs *needed a partner. He never realized that he would lose his comic strip to*

By RON GOULART

It's the spring of 1932 and on the daily comic pages of hundreds of newspapers across Depression-ridden America a fascinating battle is unfolding in the *Wash Tubbs* strip. The setting is a tiny sand bar in the middle of nowhere and the combatants are a tough ski-nosed Irishman named Rip O'Day and an equally tough masked man calling himself the Asiatic Monster. The free-for-all goes on for days, complete with Wham! Bam! Sokko! sound effects, while an increasingly perplexed Wash looks on. He and O'Day have been palling around and sharing some wild adventures lately, but Wash is starting to suspect the guy behind the mask is an even older buddy of his. When the Asiatic Monster finally lays O'Day out, Wash's eyes light up. "There never was but one fella could fight like him—an' 'at's EASY! C'mon, I know you!" Captain Easy it is, returning to the strip after an absence of over a year. He won't ever desert again and eventually the strip will change its name to his. As happens now and then in comics, and elsewhere, a walk-on character has stolen the show and become a star. Dropped from the strip because it was feared he was upstaging the diminutive Wash, Easy's been brought back by popular demand from readers and, more importantly, editors all over the country. Easy first appeared in the strip in May of 1929. Up until then Wash himself, although less than five feet tall, had been the leading man.

The *Tubbs* saga began back in 1924 when a young Texan named Royston Crane started drawing and writing a

Roy Crane's Sunday pages were always used for dramatic fights that couldn't be contained in just a few dailies. The BAMs, SLOPs and POWs leapt from the pages.

comic strip entitled *Washington Tubbs II*, which was originally supposed to be a gag feature about the funny things that happened to a small town grocery clerk. Crane, then in his early 20s, soon grew restless. His sense of humor wasn't the kind that could produce *Mutt & Jeff* jokes six days a week and, besides, he had a fondness for action and intrigue. He began to experiment with his new strip, having little idea he'd help revolutionize the comic strip field, end the domination of the joke-a-day strips and make way for the explosion of adventure strips of the 1930s and 1940s. To Crane, adventure didn't mean hand-wringing melodrama and grim-faced battles; to him it was fun. By the time he introduced Easy he was drawing and writing with a simplicity, ease and humor that was new to comic strips.

Roy Crane was born in Abilene, Texas, in 1901. He grew up in Sweetwater, a small town west of Abiline. An only child, he was attracted early to drawing and by the time he was 10 he was trying comic strips. When he was 14 he signed up for C.N. Landon's mail-order cartooning course, one of the most popular of the many offered in those days. By 1924 Landon was also art editor for the NEA Syndicate. "My early investment of $25 in the Landon course paid off," Crane later said. But he had several years to fill between finishing the correspondence school lessons and starting the *Tubbs* strip. In 1920 he went to Chicago to study at the Academy of Fine Arts. After six months he returned to Texas where he worked on a couple of newspapers and dropped out of a couple of colleges. When the dean of the University of Texas ruled that "Roy Crane is not by any stretch of the imagination qualified to remain a student," Crane gave in to his mounting wanderlust and caught a freighter. He served as a seaman, getting stranded in Antwerp when he returned late from shore leave. He caught up with his ship in Wales, just in time to ride through a storm at sea which nearly sundered the craft. Arriving in New York City, he decided to try for another newspaper job. He was hired by the New York *World* and eventually managed to sell a joke panel to a syndicate. Only two newspapers bought it, meaning Crane and the syndicate would have been splitting a total take of $2 per week. They advised young Crane to try to unload the thing on another United Press branch, NEA. That put Crane in contact with his former mail order mentor, C.N. Landon.

Landon wasn't interested in the panel, but he asked his former pupil to try a comic strip. Crane obliged. The strip, originally called *Washington Tubbs II*, began running early in 1924. The strip got going before Crane had really thought out what he was going to do with it. Working at the NEA offices in unromantic Cleveland, Crane dreamed of adventures in faraway places. "I wanted to be a hell of a long way off," he once told me. "About the furthest I could think of was the South Seas." Since he couldn't go himself, he sent Wash Tubbs. Abandoning the gags, he began to use continuity and got Wash involved with a treasure hunt that would eventually land him on a tropic isle.

The Wash Tubbs who begins to emerge in the strips is very much the 1920s hero, the sort of character Harold Lloyd had been developing in his comedy films: the eager and bumbling young man who's determined to succeed. He may be timid or brash, but he is always likeable. Wash was a go-getter, an optimist who believed in his own inevitable rise. Over the next two years he got involved in both foreign and domestic adventure. In the fall of 1926 he is marooned again, which leads to his meeting Gozy Gallup. Gozy is a slick, moustached young man who shares Wash's interest in get-rich-quick ideas, and dimpled girls. But he's not much better in a fight than Wash. After the two do a stint in a circus and then tangle with Mexican bandits, they become involved in another treasure hunt. And here they meet Bull Dawson.

Dawson, a thick-necked and low-browed sea captain, is the prince of rotten guys. He swaggers, scowls, smashes. He picks on people smaller than himself, especially Wash, and when he punches them a BAM! is heard. To the rowdy Dawson everybody is a softie and he is vain and boastful, too. While successfully beating up both Wash and Gozy, he brags, "Ain't never seen the day I couldn't handle the likes o' you pretties by the boatload an' call it fun." Though Wash and his pal win out in their 1928 encounter, it is obvious that Bull Dawson is going to recur someday.

It was the resolution of a desert sequence in the fall of 1928 that led to the creation of Easy. Wash and Gozy go up against the sinister Hudson Bey in order to save the Princess Jada. When the two buddies are lost in the vast Sahara, a black harem slave named Bola finds them. Later Bola helps them overcome Hudson Bey. Then, when the pompous Gozy falls into the hands of Sheik Bumfellah, it is Bola once again who helps by summoning a whole flock of French colonial troops. Crane's brother-in-law kidded him about this particular sequence. "He told me you shouldn't have a eunuch save them," Crane recalled. "What you need is a two-fisted guy." He had been thinking

about the character of Wash Tubbs for quite awhile. Crane felt Wash was an underdog, somewhat like Jim Hawkins in *Treasure Island*, who "obviously had a hell of a time taking care of himself." He had these things in mind when his brother-in-law made his criticism. A few months later Crane introduced Easy to the strip. And "since this brother-in-law of mine had suggested it, I used him as a model."

In December of 1928 Wash journeys to the tiny kingdom of Kandelabra. What with one thing and another, by the spring of 1929 Wash is locked up in the dungeon of an ancient fortress known as the Black Castle. "Tubbs evidently left to die," Crane tells his readers in the headling style he was using on captions. "Ingenious device fires pistol at him as he opens door. Fears other three doors are deadly traps also." Eventually Wash does get out of his cell, but he can't seem to find his way clear of the haunted castle. Then, on the fateful day of May 6, 1929, while revolution rages outside, Wash comes upon yet another oaken door. He commences tugging on it. A hook-nosed unshaven gent looks out through the barred window in the door. "What in blazes are you up to—trying to get in here?" he snarls. "Dang foolishness, says I. I been trying to get out for months." Locating a crowbar, Wash gets to work on the imprisoned Easy's door. He doesn't do very well and Easy borrows the tool and busts himself free. "My name's Wash Tubbs—G. Washington Tubbs. Wot's yours?" "Easy. Just call me Easy." He leads Wash to a secret exit he knows about. "Er—wot'd you say your last name was?" Easy replies, "Don't recollect, suh, as I mentioned my last name." "Wow!" thinks Wash. "A hard-boiled bozo!"

Easy is hardboiled. He's tough and cynical, too, and can fight his way out of just about any sort of trouble. Since he's exactly the sort of partner Wash needs, the two team up. Easy had been posing as a master of artillery while doing intelligence work in Kandelabra, by the way, and that's where the Captain part of his name comes from. The new team heads next for Paris, then back to the United States where Easy has the first of many run ins with the loutish Bull Dawson. Wash and Easy next get dumped on an island overrun with headhunters, afterwards becoming mixed up in a revolution in Central America. In this latter sequence the team makes one of its earliest quick climbs to fabulous wealth. They help an eccentric scientist sell a bomb-exploding device to the ruling party. "The Americans become the richest men in Central America. The invention is SOLD! One hundred and fifty million dollars is theirs!" Crane, characteristically, has the money paid to them in small bills stuffed in huge sacks with dollar signs emblazoned on the sides. And, also characteristically, the invention proves to be a fake and the money counterfeit. The team then makes one of its earliest slides into being flat broke.

Crane also used the full Sunday page to try different layouts and play with the format, something artists can't do these days because of current restrictions.

In the summer of 1933 Captain Easy made his debut in the Sunday funnies, starring in a full page all his own. The page was called *Captain Easy, Soldier of Fortune* and poor Wash didn't set foot in it for several long years. The opening sequence had Easy soldiering as a pilot in the Chinese air corps. He next crossed swords with a tyranical Eastern mogul (finding time while a captive of the mogul to wrestle with a tiger and tie a knot in its tail), then outwitted a gang of Chinese pirates, hunted for treasure in a sunken city, narrowly escaped being forced to marry an ugly lady witch doctor and generally had a fine time. These early Sundays stimulated Crane to do some of his finest work. Since nobody had to worry about chopping the pages into various sizes in those innocent uncommercial days, Crane could do anything he wanted. Panels could be any size, depending on the story he was telling and the design he had in mind, and could run all the way across the page or all the way down one side. He was able to stage Easy's adventures much more flamboyantly in the Sunday format, to go in for much more in the way of backgrounds and action. Mountains, jungles and eclectic palaces rose up, hordes of crazed warriors galloped across the scene, scores of lovely harem girls lounged and languished. As Crane once said, "Doing the Sunday pages then was fun." It was in the Sundays, too, that he developed and expanded his use of sound effects.

The time Crane was devoting to the Sundays meant he had to take on extra help. He was assisted for a time by Bela Zaboly, who went on to do *Thimble Theater* for years. Crane then brought in his friend Leslie Turner to help out for awhile. "In 1937 I pinch-hit for Roy Crane on Wash Tubbs while he frolicked in Europe," Turner explained. But the pinch-hitting turned into a job that would last for several decades. Turner had the task of handling the increasingly serious dailies while Crane continued with the more and more screwball Sundays. A second world war looked to be coming and the light opera kingdom backgrounds were abandoned for more serious locales. Easy went to work for the FBI, then got into the service. He quickly became a real captain, to avoid confusion. Wash, who married in the late 1930s, was less frequently seen. He stayed on the homefront working for his father-in-law, the grouchy tycoon J.P. McKee. Leslie Turner patiently rendered all the uniform, gear and weaponry required. What he really wanted to do, though,

was comedy and as soon as World War II ended he converted to a different kind of adventure. Turner has described his life and career this way. "When Crane left in 1943 I inherited the strip . . . This chore has left little time for anything eventful." Crane went over to King Features to do *Buz Sawyer*, expecting Turner would come along. But Turner was kept on at NEA to work on *Captain Easy*. "And there I was," Crane later recalled, "new strip, daily and Sunday, middle of the war, and absolutely nobody available who could give me any real help." Crane eventually did find assistants and the friendship, which dated back further than that of Easy and Tubbs, survived the wartime strain and lasted until Crane's death in the late 1970s. Turner stuck with Easy for another quarter century, quitting late in 1969, a few weeks before his 70th birthday. He turned the strip, which had been called *Captain Easy* daily and Sunday since 1949, over to his longtime assistant Bill Crooks.

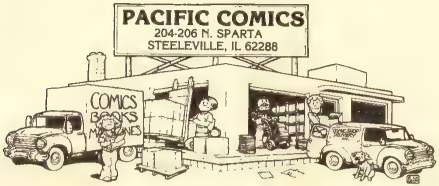
Although Leslie Turner most often appears as a footnote to Crane in histories of the comics, he is really a highly effective artist in his own right. By the middle 1940s he had developed a strong style, built on some of the Roy Crane foundation blocks, yet individualistic. Crane always worked quickly, while Turner derived much of his drawing enjoyment from a slower and more careful approach. An excellent figure and action man, he is equally good at backgrounds. His continuities are among the most convincingly placed in comics. He can convey the look and feel of any location—a rundown English pub, a bleak stretch of southwestern desert, a brooding Victorian mansion. Turner also has a great eye for clutter, particularly lowerclass clutter, which he details with as much loving care as *The New Yorker's* George Price. Many of the foreign locations used in the strip Turner didn't see first hand until after he retired, and for those he relied on scrap. For adventures unfolding in the United States he usually traveled to the spots he wanted to use. In the late 1930s Crane began to use Crafting Doubletone paper for his dailies. This drawing paper allows two separate patterns to be brought out by using developer fluids. The process was invented by an NEA engraver and Crane was the first artist to use it on a newspaper strip. The impressive effects achieved in the Tubbs and Easy adventures of the late 1930s and early 1940s are cited in several histories and Crane is lauded for his mastery. A master he was, yet most of the samples reprinted are actually by the vastly underrated Turner.

When Turner officially took over the feature he began to use new characters and new kinds of continuities. From the Crane stock company he retained such personalities as McKee, Bull Dawson and Lulu Belle Suggs, "circus strong woman, wrestler, female boxing champ, holder of the world record in pig-lifting." He added several recurring characters of his own, notably the Kallikak family. They are a vast and worthless clan of lowlifes, headed by Orville Kallikak, his wife and their nitwit son Buster. They have relatives everywhere in the world, anywhere that they can cause McKee, Wash and Easy trouble. Turner also invented Buckingham Ish, the king of swindlers. Ish has only one mark, the bald, crotchety J.P. McKee. Like all successful con men, Ish always takes advantage of his victim's desire to make a quick buck by seemingly taking advantage of someone else.

Captain Easy continues to appear in newspapers around the world, although he is a more sedate and buttondown fellow these days. He works as a private eye and seems a different man than the Easy of old who, when asked his occupation, replied, "Beachcomber, boxer, cook, aviator, seaman, explorer soldier of artillery, infantry and cavalry, suh." ■

The two Sunday strips above display Crane's ability to take Captain Easy anywhere and put him in unusual situations.

ATTENTION DEALERS



PACIFIC COMICS IS PROUD TO ANNOUNCE THE OPENING OF OUR THIRD DISTRIBUTION CENTER

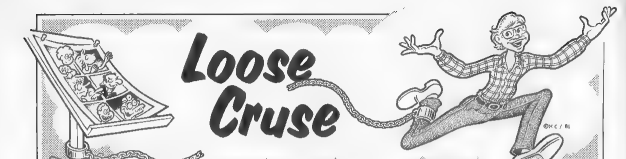
FAST SHIPPING STRAIGHT FROM THE PRINTER

We have secured a location in the bustling metropolis of Steeleville, Illinois, which will be open for business September, 1982. This facility is within minutes of World Color Press, where all of the new comics and many magazines are printed, and only 4/10 of a mile from the truckers' break-bulk for redistribution of the outbound shipments. This will enable us to eliminate the uncertainties and occasional delays of cross-country truck shipments. We will also be able to provide air freight shipping for those of you who don't mind paying more to get the comics a couple of days earlier. We are now able to service dealers all over the United States swiftly and efficiently. If you have been holding off from inquiry due to your location, wait no longer. Please inquire on your letterhead for your free wholesale list. Don't delay — send today.

Send Inquiries To:

PACIFIC COMICS
DISTRIBUTORS
8423 Production Avenue
San Diego, CA 92121-2278
Phone: (714) 566-3290

PACIFIC
COMICS
DISTRIBUTORS



Abduction of a Mouse

By HOWARD CRUSE

Mickey Mouse, begoggled and piloting one of those rubbery airplanes out of *Plane Crazy,* strafed an unseen adversary who was presumably bent on intercepting his cargo of marijuana. This was the comic book's cover art.

Inside, Mickey and Minnie dropped their drawers for hasty sex while imprisoned within an ominous dirigible marked with skull and crossbones.

An historic abduction was in progress.

Mickey Mouse Meets the Air Pirates was the name of the 1971 underground comic book in question. It was *not* produced by Walt Disney Productions, but by a quartet of west coast cartoonists who identified themselves by the name of their cartoon villains, the Air Pirates. They were:

- **Dan O'Neill.** He'd had a comic strip, *Odd Bodkins,* syndicated nationally for years by the San Francisco *Chronicle.* Relatively tame at first, his strip had gotten precipitously weirder during the late 60s. By 1971 a nervous *Chronicle* had already fired and rehired O'Neill twice.
- **Gary Hallgren.** In his UG comic days he was known for *Pollyanna Pals;* more recently *Swank* has featured his *Mustang Sally.*
- **Bobby London.** You know his *Dirty Duck* if you've kept an eye on *National Lampoon* and *Playboy.*
- **Ted Richards.** His *Dopin' Dan* maintains an underground following; overground, he did *Mellowcat* for *Skateboarder.*

That's four. A fifth name on the Air Pirates masthead was **Shary Flenniken** of *Trots and Bonnie;* now a *Lampoon* regular, she never drew Disney art herself and was never sued.

But the others were, with a vengeance. When a second *Air Pirates* featuring Mickey Mouse hit the San Francisco streets sporting a subscription ad promising 12 issues a year, the Disney legal department took action. It was a helluva situation: those screwy kids seemed intent on going into the Disney business permanently!

"The whole idea was to be a comic book company," explains O'Neill. "Five of us were enough people to cover all the functions." He'd met his talented co-Pirates a while back at the Sky River Rock Festival and had been working on them ever since to be a part of his radical cartooning venture. Persistence paid off. In the summer of '71, all gears were in motion.

"We were exchanging knowledge," O'Neill continues. "On one project I would be the writer and someone else would be doing the lettering. I would be learning how to draw from Gary, and he'd be learning how to write from me. Bobby was terrific on comedy; he could really draw people rubbery!"

It was a do-it-yourself cartooning school. Inspired by improvisational theater exercises used by The Committee and Second City, the Air Pirates worked together on strips, one cartoonist picking up where another left off. Unscripted stories were allowed to develop their structure as they were drawn. Borrowing theater terminology, the artists tried to "downstage" rather than "upstage" each other, playing to individual strengths so that each would look as good as possible.

Competition was taboo; a major goal was to dethrone the ego. Toward this end, the Air Pirates adopted one of their more controversial practices. Rather than sticking to characters of their own devising, they borrowed characters from the comic strip pantheon of artists' past.

"It was a training device," says O'Neill, "so that we wouldn't run into who's-better-than-who type of arguments. We went back into the classics and found secondary characters, and we'd take [them] into a new strip. It wouldn't be any of my 'potatoes' [O'Neill likes to mock his *Odd Bodkins* creations] or Bobby's ducks."

Elzie Segar, George Herriman, Cliff Sterrett and H.T. Webster were among the masters whose styles and spare characters were resurrected at the Air Pirates studio. Dan O'Neill, however, had a special fascination with Walt Disney in general and Mickey Mouse in particular.

"I started off when I was four years old," O'Neill recalls, "copying the comic books that I liked, which were the duck books. I couldn't do the ducks, but I could do the mouse things in the back. I really liked those hokey little serials."

Nearly every child bitten by the cartooning bug learns by copying published characters, and it's against no law. Growing up to publish and sell comic books featuring unauthorized duplications of famous copyrighted characters is another matter. But, legal questions aside for the moment, O'Neill cannot be convincingly accused of a poverty of originality. Years of *Odd Bodkins* had proven his imaginative capabilities. Rather, O'Neill had a political bone to pick over what he felt Mickey Mouse had come to stand for, and he was out to make his point in as splashy and outrageous a fashion as possible.

Mr. Cruse has been given a free hand to express his thoughts and ideas in any manner he wishes within the confines of the publication. This column does not necessarily represent the editorial views of COMICS SCENE nor our philosophy. The contents is © 1982 by Howard Cruse

A friend close to the Air Pirates comments, "What they were basically saying was that the Mousester Generation was on junk, being shoveled off to Vietnam by all the people that entertained them and told them what to do when they were children!"

"I consider the source!" replies a representative of Walt Disney Productions when I invite him to comment on such barbs. How does he feel about artists who view WDP or its squeaky-voiced symbol as embodiments of plastic values or hawkish ultra-conservatism? "I have some negative thoughts about *them*," he replies tersely.

It's the '80s now, not the '60s or '70s. Walt Disney Productions and the Air Pirates have, by mutual agreement, set aside their war clubs. None of the participants wish to rekindle the flames of battle. Bobby London is unavailable for comment; Gary Hallgren will discuss only the general topic of parody. Reticence among former participants is encouraged by the terms of various truces.

Witnesses to the action have been my ear, though; wary of the Disney clout, some request anonymity. Along with the former Air Pirates who will talk, they tell a story that I find absorbing. But beyond the story itself, I'm interested in where parody ended up when the fireworks were spent. I'll get into that as the story goes on.

One note more: I'd hoped for a true dialogue incorporating thoughtful responses from the Disney fold. But when I telephoned, responses were perfunctory and I was not allowed to tape record those that were offered. So if the Disney people feel that I'm shortchanging their point of view, I invite them to correct the imbalance by writing to COMICS SCENE.

"Two artists can have a beef!" says Dan O'Neill. But he still tips his hat to the late Walter Elias Disney, "probably the most incredible artist of this century. He really *created*—he just used a thousand arms and a million eyes and brains to create with."

It's no wonder Walt Disney held an unshakable belief in the American Dream: it worked spectacularly for him. From a shoestring beginning, he constructed an empire. Intellectuals embraced Disney as a pioneer in the wake of his early triumphs, but they proved inconstant lovers. It was Middle America, everyday children and regular moms and dads, who formed the man's enduring constituency.

And bought the products! Those comics, records and wristwatches, that cornucopia of consumer items sporting Disney imagery, were an ongoing bonanza for the growing company. They also kept Disney's profile high in American life. The movies were recycled for each new generation of children, and when television ushered him into our living rooms, Walt fitted right in. He brought us a buoyant and morally unchallenging world. Jiminy Cricket may have played conscience to Pinocchio, but neither race riots, assassinations nor Vietnam could bring a quaver to Jiminy's chirp.

In Disney's parks and films, flags flew proudly on courthouse poles. But when the stars and stripes were brandished at Americans of the Air Pirates' generation, it was an often unwelcome call to arms. Young men were drafted, forced to march and kill in the name of that banner for a war many felt was a moral travesty. The flag to which they had pledged allegiance as schoolchildren no longer seemed so benign, there on Disney's courthouse poles. Yet the Mouse's salute never wavered.

"Small town America has been destroyed," muses Ted Richards. "The consciousness of small town America has been ravaged by industry, technology, modern social mores, corruption of values and ideals, a corruption of religion, all this kind of stuff. The only place it can exist is in these surreal little environments protected by security guards.

"It's like a wax museum of culture. And that's what Mickey Mouse became: a symbol of that kind of thinking."

The Air Pirates were political heirs of the Yippies, that branch of the '60s youth movement which favored comedic street theater as its weapon against hardened cultural wax. Disney's high-profile wholesomeness made an irresistible target for irreverence, so familiar was its imagery and so pertinent its paradoxes. Disney films celebrated the small and innocent, while Walt Disney Productions was itself a large and quite adult corporate power. Early Disney films sided with the likes of Dumbo, the freak elephant scorned by his conformist elders, while the dress codes of WDP's real world endeavors demanded conservative clipped hair and assembly-line cheer. The creators of Disney's *Fantasia* were heroes to acid-trippers who found it one of the best "head movies" ever. But WDP wanted you "straight" if you came to Disneyland; wear a t-shirt decorated with a marijuana leaf design and you'd stand rejected at the gate.

The contemporaries of the Yippies had grown up listening to chief Mouseketeer Jimmy Dodd's assurances that he *liked* them. But when the *Mickey Mouse Club* alumni took to free sex and recreational drugs, they found themselves disowned. The resulting conflict between the Mouse's guardians and the spawn of Timothy Leary automatically assumed mythic dimensions.

In August of 1970, Yippies and their spiritual brethren convened for a dope-smoking, Viet Cong flagwaving frolic within the walls of Disneyland. Their ejection by police made for true-action cartoonery of a dark Bakshi-esque order. Although the Air Pirates' invasion of Disney territory took place on comic book pages, it sprang from a similar impulse: the rebellion of flower children against the intransigent "parents" who had nurtured their childhood fantasies.

Dan O'Neill had been getting quite nervy, drawing copyrighted characters into his *Odd Bodkins* satires well before *Mickey Mouse Meets the Air Pirates* debuted on the streets. When the *Chronicle* finally chucked O'Neill's "potatoes" overboard, the restraints of respectability were lifted from the artist's shoulders, and the renegade satirist could give his parodic impulses free rein.

The Air Pirates never saw it as a rip-off, O'Neill insists. "It was a deliberate strike! The whole plan was pretty much intact in '69, '70, that we had to lose in the Supreme Court and lose big." His tactic was comic-book guerilla theater dramatizing the issue of parody as a First Amendment right. The focus must not be limited to copyright infringement, or the larger questions might never be raised. Brinksmanship was required to force a slippery issue to a precarious threshold: the formulation of new law. And from the opening shot to the last shootout in the *CoEvolution Quarterly*

MIKE MOSER © WALT DISNEY PRODUCTIONS, ART © 1971 DAN O'NEILL

corral, Brinksmanship was Dan O'Neill's middle name.

Though his enthusiasm carried the day, O'Neill's companion Pirates were less sure of the enterprise. There were arguments, recalls a friend who was there, but "Dan said, *'Look, if you're gonna do this, do it right. Let's draw Disney as exactly as we can, then turn the world of Disney upside down, turn the content inside out!'* "

"I wasn't ever terribly much in favor of their doing it," says Shary Flenniken. "It seemed like they were good enough to do stuff on their own. But it was a political statement, and in the context of the times it made sense.

"Because here's this big corporation with a symbol—a symbol that was affecting these guys deeply all their lives, since they were children. It was natural for them to want to do the parody of it. It was representative of the state of mind of a lot of youths."

Whatever doubts were expressed, four Air Pirates were aboard when Mickey Mouse's underground premier was launched in a cloud of bravado and hash smoke. The artists weren't shy: their names were crisply displayed, accompanied by a copyright notice to protect their handiwork from unauthorized duplication. The comic was an instant hit with its targeted audience: hippies, comix fans, and satire buffs who cherished impudence directed at the powerful. A few weeks later, the second issue appeared.

If all this was ever a joke to Walt Disney Productions, the humor swiftly palled. Rumors of impending legal action by WDP reached the Air Pirates, who hid out for a month. Then a repairman was unwisely permitted through the door. He had court papers to serve. The Air Pirates were immediately enjoined from selling or distributing their comix, and WDP demanded $700,000 in damages. (The books' publisher, Ron Turner, also found himself a defendant.)

O'Neill was unintimidated by large monetary demands. "We had about four bucks between us, and when you have nothing, what can you do?"

What the Air Pirates did was go to press again with a third Disney comic, *The Tortoise and the Hare.* On the back cover the title characters marched defiantly, hoisting a banner announcing the Disney lawsuit.

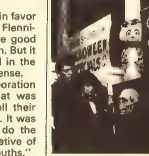
WDP sued again. The ante rose to $800,000. The Air Pirates went hunting for lawyers. After all, parody was legal, wasn't it?

Or was this parody at all? ■

Next issue: In Part 2, legal and philosophical issues surrounding the Air Pirates' crusade, the birth of the Mouse Liberation Front, and the final truce. In Part 3, some ruminations on parody and its risks.

This Month In FANGORIA

Halloween With FANGORIA!



FANGORIA's number-one holiday will be celebrated this year with a spine-tingling cover story on the anxiously awaited *Halloween III.* An exclusive on-the-set report by Ellen Cariomagno will fill you in on this ambitiously different sequel to John Carpenter's sensational horror hit. Other terrifying epics that will usher in the Halloween season will be the George Romero/Stephen King collaboration *Creepshow* and *Amityville II The Possession,* both of which will also be covered with in-depth, behind-the-scenes stories in the colorful Fango style. To top off our special holiday slant, readers with a penchant for scaring the wits out of friends and family will certainly want to catch our story on Fear Tek, a company that will teach you how to construct your very own haunted house full of apparitions and unspeakable terror.

For fantasy fans, Don Coscarelli (the director of the popular *Phantasm*) will talk about his sword-and-sorcery adventure *The Beastmaster,* to provide insights into this exciting fantasy production not included in the current STARLOG coverage.

The fascinating world of special makeup effects will be on display in an exclusive interview with Doug White of Makeup Effects Lab who has supplied the miraculous effects for *Friday the 13th Part 3— In 3D.* Arnold Gargiulo, a promising up-and-coming makeup artist, will also be interviewed to provide a newcomer's point of view on the field that so many readers want to break into.

Issue #22 will also feature glimpses of two of the most seductive women in the world of horror. Ingrid Pitt (the star of *The Vampire Lovers* and *Countess Dracula*) and the sultry TV horror show host Elvira whose Los Angeles antics are soon to be unleashed across the nations via syndication.

Special extras will include the Official Fango Library checklist, a compendium of all the books required for a complete horror movie fan collection, the Draw the Thing winners, and the fantastic Video Eye of Dr. Cyclops! Need we say more?!

ON SALE SEPTEMBER 28

COMING IN STARLOG #63

STARLOG #63 kicks off our six-part Celebrity Treasure Hunt—our largest, most exciting and challenging contest to date. The time to start brushing up on your SF knowledge is right now if your interested *(and you will be)* in the hundreds of prizes awaiting the keen of mind and sharp of sight!

*****

After months of tracking down the elusive E.T., STARLOG brings you exclusive interviews with Steven Spielberg and Carlo Rambaldi, who designed and built E.T. Ed Naha's special report is illustrated with exciting, full-color photos of your favorite scenes from this summer's biggest film hit.

*****

Leonard Nimoy chats with us about his role in *Star Trek II:* Spock does indeed live, and Kurt Russell talks about confronting *Thing*ness.

*****

We'll be previewing Don Coscarelli's *The Beastmaster,* starring Mark Singer and former *Angel* Tanya Roberts. And we're on the set of Roger Corman's *Android,* talking with Klaus Kinski and the production staff behind this interesting diversion for New World Pictures.

*****

David Gerrold talks about *Trek II,* Bjo Trimble answers her mail, *Greatest American Hero* gears up for a new season and there's lots more. Join in on the fun when this Issue goes

On Sale September 7

WOULDN'T IT BE NEAT IF...

LIKE TEAM UPS? ME TOO! I DON'T EXPECT TO SEE ANY OF THE FOLLOWING IN THE NEAR FUTURE, BUT--
...JOHNNY THUNDER'S THUNDERBOLT MET PETER CANNON, THUNDERBOLT?...
...PETER CANNON, THUNDERBOLT MET THE ORIGINAL DAREDEVIL?...
...THE ORIGINAL DAREDEVIL MET MARVEL'S DAREDEVIL?...
...MARVEL'S DAREDEVIL MET DR. NITE?...
...DR. NITE MET DR. SOLAR?...
...DR. SOLAR MET SUN BOY?...
...SUN BOY MET---
SAW YOU TOSS THAT GUY OVER A BUILDING! BUT TO ONE?
UH OH...
SURE I KNOW WHO HE DOES! LOOK! I'M WEARING YELLOW...
MICE NAMES! I HATE THEM!
I CAN'T SEE ANYTHING!
BUT I'M SURE THE AURA WOULD ATTRACT THEM TOMMY!
YOU'RE MY FAVORITE SUNNY BOY!
OH, WHAT DID I DO TO DESERVE SUCH DEVOTION?...
MOON KNIGHT?...
I TRAINED UP WITH THE SPAR TEAM IN CASE THERE WAS AN INVASION TO THE MOON! I'M A MARINE, IT'S WHAT US SPACE JOCKS ARE TRAINED FOR!
...MOON KNIGHT MEET ECLIPSO?...
OOOOH... SOMEONE WHO'S GOOD AT HIDING! AND ECLIPSO WOULD HAVE--
WHERE? LOOK AT THOSE EYES! THEY'RE FULL OF--SWEET MERCY!
...ECLIPSO MEET THE MAYOR BUCHANAN?...
THE MAYOR BUCHANAN MEET ANIMAL MAN?...
ROBUST HANDSHAKE THERE, MR. MAYOR! GREAT TO KNOW YOU'RE IN GOOD HEALTH! YOU'RE LOOKING--
...AND THEN THE FANTASTIC FOUR SAW SOMETHING SO SCARY THEY ALL GOT THE SHAKES! SOMETHING--
BRAINIAC 5 MEET THE TWO-GUN KID?...
SO YOU HAVE BE FROM MY NAME UP--AHHHH, I'LL GIVE YOU A CALL SOMETIME!...
THE TWO-GUN KID MEET KID ETERNITY?...
STOP BEING ANNOYING KID--
...KID ETERNITY MEET DEADMAN?...
...DEADMAN MEET---
--WHY WOULD YOU CAN CARRY THAT ANYWHERE?
...THE SPIRIT?...
...THE SPIRIT MEET MR. A?...
...MR. A MEET PROFESSOR X?...
...PROFESSOR X MEET E-MAN?...
...E-MAN MEET NOVA?...
...NOVA MEET NOVA KANE?...
...NOVA KANE MEET CAIN?...
...CAIN MEET---?...
CHECKING TO SEE IF I'M STILL DEAD. REALLY.
I WONDER WHO HIS TAILOR IS?...
HEY! TO MENTION ME!--E---
--AND CAPTAIN 90'S--
--ERR-MM AND T-MAN!--
AND THIS NEAT YOUNG FELLOW--
WOW--IT KNOWS MY NAME!?
SURE I AM, BUT DO I LOOK LIKE TALLEST EMPEROR?
NO AND YOU LOOK EVEN LESS LIKE YOURS TRULY...
I KNOW LIKE WE'RE OUT OF NORM, BUT LIKE THIS IS NOT THE WAY TO MAKE UP SOME GOOD KARMA! I'M ON YOUR SIDE, IF WE'RE--WOW, NOVA--FABULOUS...
BY FRED HEMBECK - 1982

2½ Carrots Tall

TV's First Animated Cartoon Star

Part One: The Story Behind Crusader Rabbit

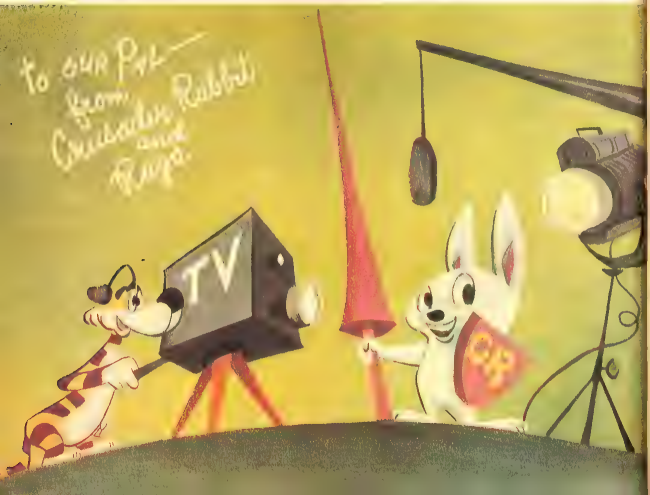
By FRED PATTEN

Would you know whether Crusader Rabbit *was actually the first made-for-TV animated cartoon series?*

I would know, because it was. Definitely!

The speaker is Jerry Fairbanks, one of the earliest pioneers of TV programming. Between 1949 and 1951 he produced one of the favorite TV animated cartoon series of the 1950s. In those early days of TV, children's programming was daily after school rather than weekly on Saturday mornings. Across the country the kiddies' hours, hosted by Captains, Uncles and Cowboys, became the dumping grounds for Hollywood cartoons of 20 and 30 years earlier—too primitive to have continued theatrical value. To the unsophisticated viewer there was little to distinguish an early 1930s Van Bueren or Warner Brothers cartoon from *Crusader Rabbit*, so youngsters did not realize that the latter had been created especially for TV.

The original, black-and-white *Crusader Rabbit* series of the early 1950s led to a second, full-color series later in that decade. Yet although *Crusader Rabbit* remained popular throughout the 1950s and 1960s, and helped to



Jerry Fairbanks, *Crusader Rabbit*'s producer.

create today's multimillion-dollar TV animation industry, it was actually too early for its creators' own good. Only one of *Crusader*'s "fathers," Jay Ward, was able to hop along to personal success in the animation field.

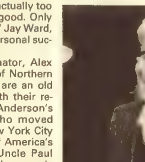
Crusader Rabbit's originator, Alex Anderson Jr., is a native of Northern California. The Andersons are an old Bay Area family, along with their relatives the Terrys. Alex Anderson's uncle was Paul Terry, who moved from San Francisco to New York City in 1911 and started one of America's first animation studios. Uncle Paul was looked upon as a classic example of the family member who has Made Good, and it was only natural that a nephew with art talent of his own would join his famous relative. After Anderson graduated from the University of California in 1946 he moved to New York to work at the Terrytoons studio. While he learned the current Hollywood animation technique, he also picked up technical tips on the limited techniques of 1920s animation from the old-timers of Terry's silent-cartoon days.

Anderson had a number of ideas for new cartoon series. The one that eventually led to *Crusader Rabbit* (developed in conversations with animator/background artist Artie Bartsch) was for a spunky little hero with an large, amiable but weak-willed sidekick. Anderson's model was the popular child actor Butch Jenkins, who had impressed Anderson in the 1943 film version of *The Human Comedy*. Anderson claims that he was not thinking specifically of a rabbit and a tiger, but of a cute-looking little character and a tough-looking big character whose personalities would be the reverse of their physical stereotypes. Even so, it must have been almost a foregone conclusion that the freckle-faced and buck-toothed Jenkins would become a bunny.

Anderson left Terrytoons, and returned to the Bay Area, where he looked up an old boyhood friend, Jay Ward. He described his idea to Ward and the two decided to go into business together.

"Jay and I grew up in Berkeley and went to U.C. there. After the war he went to Harvard Business School and I went back to New York to work for my uncle at Terrytoons. While I was still east, Jay returned to Berkeley and opened a real estate office. The day he opened for business, a runaway truck smashed into his office and it took six months for him to recover from his injuries. I used to suspect that was the reason we opened Television Arts several floors up at 111 Sutter St. and then in a backyard far from traffic," Anderson says.

Anderson and Ward opened their studio, Television Arts Productions, in May 1948 in a rented office suite on



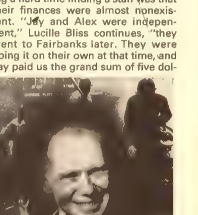
Lucille Bliss, Crusader's voice.

Sutter Street in San Francisco. The TV program that they designed was called *The Comic Strips of Television*, a 15-minute series consisting of three different five-minute humorous melodramas. One was *Dudley Do-Right*, about a bumbling Canadian Royal Mounted Policeman. The second was *Hamhock Jones*, about a constant battle between the world's greatest detective and the world's most fiendish master criminal who happened to be Siamese twins. The third, for which they had the least expectations *(Hamhock Jones* was Anderson's favorite), was the story of the little tough guy and his big softy companion who travel about the world fighting for ridiculous noble causes. Anderson credits Ward with coming up with the comparison to Don Quixote and his romantic crusades that led to the name of *Crusader Rabbit*.

To sell their concept to TV they needed a pilot reel. Anderson at first tried to draw the whole thing himself, and the *Crusader Rabbit* opening title shot in which Crusader gallops toward the TV viewer in a cloud of dust was 100 percent Alex Anderson's work. However, they quickly realized that they needed assistance and began to hire a staff. First was Gerry Ray, a former Disney animator. Ray remembers, "I got a call from these guys. I don't know how, but they had heard that somebody who had worked at Disney's was in San Francisco. And by God, they tracked me down! I never knew how they did it. So I was the first guy who ever went to work for Jay and Alex. Then they got another fellow named Bob Mills, who was the inker. We drew on illustration board, and then Bob Mills would do the inking and put tone on it. Then they got another fellow named Tom Stanford eventually, to run the camera and sort of be their editor." The voice actors were similarly scrounged together. Lucille Bliss, a San Francisco college student, had just entered the cartoon industry as the voice for the ugly stepsisters in Disney's *Cinderella*.

"Everything was going fine, but my mother didn't like the idea of a young girl, a teenager, being down in Los Angeles alone. She called me long distance and said, 'Lucy, you've got to come home! They're auditioning for a television series. They called me. They've been to Hollywood; they've been to New York; they haven't found a voice; I think it's called *Crusader* something-or-other; come on back!' So I went back. We auditioned in Berkeley and I got the part of the rabbit."

The probable reason they were having a hard time finding a staff was that their finances were almost nonexistent. "Jay and Alex were independent," Lucille Bliss continues, "they went to Fairbanks later. They were doing it on their own at that time, and Jay paid us the grand sum of five dol-



Vern Louden, voice for Regs the Tiger.

Each adventure would find the pair in dire straits.

lars per episode! Five dollars! It was very hard. We got paid according to who has to pay the rent, who needs the money more this week. Whoever was the poorest would get the money."

In October 1948 Jay Ward took their completed pilot reel to NBC in New York City. NBC's director of video films, Russ Johnston, wasn't interested in *Dudley Do-Right* or in *Hamhock Jones,* but he did like *Crusader Rabbit.* However, he explained that NBC was unable to buy anything from them directly. They would have to see a Hollywood producer, Jerry Fairbanks, who had an exclusive contract to produce all of NBC's filmed programs. Ward went to see Fairbanks who, after confirming that NBC would buy *Crusader Rabbit* from him, signed an agreement with Television Arts Productions to co-produce 130 episodes.

In 1946 Fairbanks produced what he believes were the first TV animated commercials. He was one of the first to see the potential of television, and when the movie industry tried to stiff-arm the infant TV field, Fairbanks sided with the TV people. In January 1948 he signed a contract with NBC which gave him the right to make all of NBC's filmed programs. Fairbanks' credits include the first TV crime drama, *Public Prosecutor;* the first TV situation comedy, *Jackson and Jill;* and the first musical variety program, *Paradise Island* (which had to be filmed in Mexico City to get around the AFM's ban on live music for television).

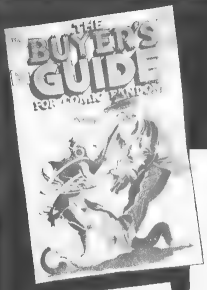
NBC's financial backing, relayed through Fairbanks, enabled Anderson and Ward to set up a real studio. This was done in Anderson's mother's two-story backyard garage in Berkeley. The downstairs garage became the camera department and business office, and the upstairs kitchen and living room became the art department. The writers worked in the bedroom. T.A.P.'s production staff increased gradually to about a dozen. Other artists and animators included Chuck Fuson, Spaulding White, and Lee Mishkin (from Disney); Voleny White (another Terrytoons veteran); Ted Martine and Bob Bastian (a newspaper comic-strip artist and a political cartoonist); and Russ Scholl (a graphic illustrator). Grim Natwick, who has worked since around 1910 at almost every animation studio that ever existed, was with them for about a month. Cameramen included Robert Oleson and Jack Williams, under Jay Ward's guidance. Alex Anderson created all the stories in rough storyboard form; the boards were then given to Hal Goodman and Lloyd Turner to "punch them up" with as many additional gags as they could cram in, and to Joe Curtin to write the narration and dialogue. Finally, Tom Stanford edited the story into the actual voice recording script and coordinated this with the animation being drawn.

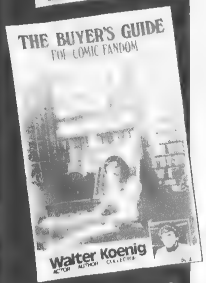
The voices were performed at Sound Recorders, a commercial sound stage in downtown San Francisco. It had been Sound Recorders' owner, Wayne Stahmer, who had recommended to Anderson and Ward the actors that they hired. Lucille Bliss played Crusader Rabbit. The other three principal actors were radio announcers. Vern Louden played Crusader's buddy, Rags the Tiger; Russ Coughlan played the deep-voiced lead villain in each adventure; and Roy Whaley was the announcer. Other voices were occasionally brought in. Lucille Bliss (whose $5 per episode went up to $30 per episode after NBC picked up the series) remembers, "One voice who played incidental females was Patti Pritchard. But the main characters who were on all the time were the four of us. And we doubled. And tripled. And quadrupled! And zentupled! Don't think that we just played three voices!"

Everyone agrees that although T.A.P.'s garage-studio was crowded and hot and everyone got in each other's way, working on *Crusader Rabbit* was a lot of fun. There was a strong spirit of camaraderie, due largely to Anderson's and Ward's treating everyone as equals. In addition to their own jobs, they pitched in wherever they felt they could be helpful. Anderson recalls that when a problem arose with the paint drying too fast and flaking off the cels, he tried to solve it by coating the cels with transparent lacquer. He ended up with a gummy stack of glued-together cels. Ward suggested story gags, helped with the script editing and made exposure sheets for the cameramen. Gerry Ray describes Anderson as "a tough man to please, but he was a good man," with a knack for delivering constructive criticism with a joke. Lee Mishkin recalls, "One of my fondest memories with Alex. I was sitting up there in Berkeley drawing Crusader Rabbit. He came in with his thick bottlecap glasses and looked over my shoulder while I was drawing, and he says, 'Gee, that's sure a good rabbit! Mmh! That's a really swell rabbit! Really good!' And he turned and left, and just as he was about to go out of the room he said over his shoulder, 'Too bad it's not *our* rabbit!' "

Actually, Anderson himself changed his characters' appearances. He decided that his original design of Crusader Rabbit was too scrawny and ugly for strong audience appeal, so he assigned Gerry Ray to design a cuter, more childlike version that would be more easily adaptable into dolls and similar children's merchandising items. Ray's design became T.A.P.'s official model sheet. Rags the Tiger was similarly touched-up. He lost his original pot-belly and heavy jowls, and his sideburns were cut back to less than half their former length.

Although NBC had purchased *Crusader Rabbit,* the organization decided after viewing the first five episodes in January 1949 not to pick it up as a network program but to offer it for syndication instead. Jerry Fairbanks and NBC independently advertised the availability of 130 episodes, but in fact only the initial five episodes existed as a promotional package during the first half of 1949. On March 25, 1949, Jerry Fairbanks, Inc. threw a novel type of preview party for the *Crusader Rabbit* kiddie film series. They invited members of the press and all their children. One large stage was crammed with merry-go-rounds, slides, balloons and delighted children. The party's climax was a screening of the five episodes. However, this and similar gimmicks





COMIC FANDOM'S WEEKLY NEWSPAPER!

ONLY 38¢ A COPY!

-80-PAGE ISSUES-

THE BUYER'S GUIDE is a newspaper-sized publication exclusively for comic book fans and collectors. It is published *EVERY WEEK* --- 52 times a year --- and an average issue is over 80 pages big! (Our record is 148 pages!) Each issue features hundreds of ads from collectors, featuring thousands of comics for sale, along with fanzines, old radio shows, posters, big little books, comic strips, original art, conventions, and more.

In addition we have regular columns, interviews, posters, convention reports and *much more!* (CAT YRONWODE'S column, "Fit to Print," regularly scoops all other fanzines in fandom!)

Each issue is currently read by over 10,000 collectors like you, who voted *The Buyer's Guide* "FAVORITE FANZINE" in the "COMIC FAN AWARDS".

A 26-issue subscription, nearly 2200 pages in all, is only $10. Thanks to the many pages of advertising that we publish, you get each issue at about half price.

If you've been in fandom long, you probably get *The Buyers Guide* now. If you're new, you'll find out what you're missing. Every comic collector agrees that *The Buyers Guide* is invaluable!

Subscribe! Send to: ***THE BUYER'S GUIDE***
15800 Rt. 84 North — East Moline, Illinois 61244

O.K.---- I'M SOLD!!!

Please rush me my 26-issue subscription to *The Buyer's Guide*. I enclose $10.

PLEASE PRINT:

NAME_____

ADDRESS_____

CITY_____ **STATE**_____ **ZIP**_____

did not result in any sales for some time.

In August 1949 NBC finally ordered 65 more episodes for a total of 70, covering four complete serial adventures. These were produced at the rate of five a week through November. After a two-month "grace period" NBC decided in January 1950 to commission the remaining 60 episodes (three more "crusades") to complete the advertised package of 130. This kept T.A.P. busy through summer, 1950. There is some evidence that some of these episodes were shown on kids' cartoon programs in various cities—*Children's Theatre* in New York City apparently ran at least one episode during 1949—but these runs were so brief that they may have been only test screenings. *Crusader Rabbit* finally acquired a sponsor, the Carnation Company, in June 1950. It went on the air on KNBH in Los Angeles on August 1, 1950, and in other cities soon afterward.

A second grace period ensued from July 1950 until January 1951 while NBC made up its mind whether to continue *Crusader Rabbit*. To keep its staff busy, T.A.P. took on animated TV commercials for such clients as Italian Swiss Colony wine, Kraft's Cottage Cheese, and *Crusader Rabbit*'s own sponsor, Carnation's Friskies Dog Food. Anderson and Ward also produced a pilot reel and several scripts for a new cartoon series, *The Frostbite Falls Review*. This was to have been about the antics of a group of forest animals trying to run their own radio station. This series failed to sell, although two of its characters, Rocky the Squirrel (originally an ordinary squirrel with artificial wings) and Bullwinkle the Moose, were to have significant success later on. Finally, in January 1951, NBC picked up *Crusader Rabbit* for 65 more episodes (another three adventures). These were cut back from four minutes to three minutes 22 seconds to allow more advertising in the five-minute time slot.

Before production began Jay Ward decided to move T.A.P.'s animation studio from Berkeley to Hollywood, where the artistic talent pool was greater. Many of T.A.P.'s staff did not care to make the move, and Ward had to hire over 50 percent new staff in Hollywood. Alex Anderson and the voice actors continued to work in Berkeley. According to Lucille Bliss, Anderson had become disenchanted with the animation business:

> "He lives in Monterey today, near Carmel, where it's healthy," Bliss reports. "He gave the rabbit to Jay. He said, 'I can't take the pressure. Jay isn't so sensitive, he can stand the pressure, so let him have the rabbit. It's not worth getting an ulcer over.' So Jay took it and moved down to Hollywood."

By July 1951 T.A.P. had completed the third segment of 65 episodes, bringing the total to 195 episodes. Another grace period began, which lasted even longer than the previous ones. By the time NBC officially decided not to continue *Crusader Rabbit* any longer, T.A.P. was resigned to the bad news. Many of the staff had already left. Bob Mills helped Jay Ward pack up T.A.P.'s Hollywood properties and ship them back to the garage studio in Berkeley for storage.

Why did NBC cancel *Crusader Rabbit*? Jerry Fairbanks says, "Very frankly, they didn't do a very good selling job on *Crusader Rabbit*. I think they missed the boat. They had a lot to work with because the public ate it up, and the kids especially. But they felt—well, five minutes, it wasn't a big enough thing. They wanted to do spectaculars and hour shows. We did a lot of those things, with Spike Jones and Ed Wynn and Dinah Shore and all those people. Those were the kind of things NBC wanted to get into more than the little stuff, so they just passed *Crusader* by. I think they made a mistake because he could've become a very popular national figure. In all the markets that it played it was very popular."

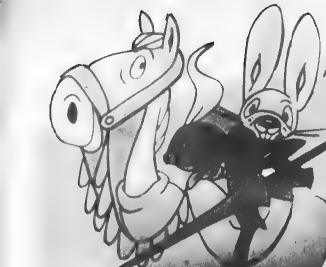
In fact, Jay Ward and Jerry Fairbanks were so convinced that NBC wasn't handling *Crusader Rabbit* properly that they decided that Fairbanks should buy the rights to it back from NBC and promote it himself. This was to lead to a long, drawn-out legal action.

During 1954 Jay Ward had approached Bill Hanna at MGM about producing a new *Crusader Rabbit* series. At this time all the major motion picture studios were beginning to cut back or close their animation departments, and the MGM animators were feeling insecure. Ward persuaded Hanna, the co-director of MGM's fantastically-popular *Tom and Jerry* series, to start his own studio to create a new, color *Crusader Rabbit* series which Ward would market to the TV stations. Hanna teamed up with Michael Lah as a couple of other MGM animators (Joe Barbera was busy with a project of his own) and they opened a small studio called Shield Productions. Lucille Bliss was hired to play Crusader again, and Daws Butler played Rags.

Jay Ward had not mentioned that he was involved in litigation over the previous *Crusader Rabbit* series. Possibly he felt that his case would be quickly won, or that the ownership of the 195 black-and-white films was not pertinent to his ownership of the *Crusader Rabbit* characters. At any rate, Ward soon found that he could not participate in a legal battle and hustle a TV series at the same time. Hanna and his associates had completed 11 *Crusader Rabbit* episodes on speculation before they learned that Jay Ward did not have any TV clients lined up to buy it and was not likely to under the circumstances. Just then, producer George Sidney brought Hanna an offer from Columbia Pictures to finance a new TV animation studio if the famous MGM team of Bill Hanna and Joe Barbera would run it. So Hanna got together with Barbera to create Hanna-Barbera Productions, and Shield Productions and its 11 *Crusader Rabbit* episodes were literally scrapped.

This might have been the end of *Crusader Rabbit* if it had not been for another business that Shull Bonsall, a Los Angeles businessman who specialized in buying bankrupt companies with worthwhile assets. In 1955 Bonsall had acquired a foundering Hollywood producer of animated TV com-

Regardless of the danger, Crusader and Rags would face it head on.



Always the valiant one, Crusader Rabbit is very much in the mode of a Knight.

mercials, TV spots, and had saved it by pumping his own money into it. For the next couple of years it had continued to produce TV commercials. Then TV Spots' production manager, Bob Ganon, convinced Bonsall that they should expand their operations and create animated programming.

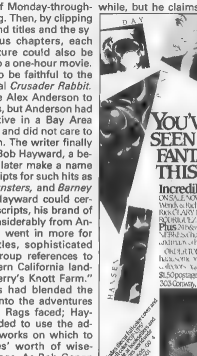
Bonsall naturally thought of the *Crusader Rabbit* series which he was already involved with. Ganon looked at the old black-and-white episodes and agreed that a new series in color and with richer animation would be a sure winner. But although the court trial had left Bonsall the undisputed owner of the 195 existing episodes, the rights to the *Crusader Rabbit* characters were still claimed by T.A.P. Bonsall solved the problem by sending Jay Ward a take-it-or-leave-it offer for T.A.P. and all its assets for $50,000. After a brief consultation, Anderson and Ward accepted under the conditions that they could keep some of their equipment and the rights to all their undeveloped properties: *Dudley Do-Right, Hamhock Jones,* and *The Frostbite Falls Review.* Bonsall agreed, and Bob Ganon was sent with a rented trailer to the garage-studio in Berkeley to bring T.A.P.'s files down to Hollywood.

"I *distinctly* remember this crazy trip, where my wife, who was pregnant at the time, came with me up to Berkeley and I looked at all this jazz. I think it was Jay who gave me the paper, who opened the garage where all the drawings were. It was either Jay or Alex Anderson, one of the two. My wife and I and whoever else was there, we loaded the trailer, at any rate. And then we drove back. It was a hell of a drive! We had to go like 25 miles an hour because I was overloaded. I didn't dream it would weigh that much! At any rate, that's how *Crusader* came to Hollywood from the Berkeley area," Ganon says.

For business reasons, TV Spots subcontracted the rights to produce *Crusader Rabbit* from Capital Enterprises even though both companies were operated by Shull Bonsall. Since TV Spots was an operating and experienced studio, production began right away. Bob Ganon made ambitious plans for "Cru," as he affectionately nicknamed the bunny. He envisioned a series of 260 four-minute episodes divided into 13 adventures of 20 episodes apiece. This would result in a full year's worth of Monday-through-Friday broadcasting. Then, by clipping off the front and end titles and the synopses of previous chapters, each 20-episode adventure could also be edited together into a one-hour movie.

TV Spots tried to be faithful to the spirit of the original *Crusader Rabbit.* Ganon tried to hire Alex Anderson to plot the new stories, but Anderson had become an executive in a Bay Area advertising agency and did not care to return to animation. The writer finally chosen was Chris Bob Hayward, a beginner who would later make a name for himself with scripts for such hits as *Get Smart, The Munsters,* and *Barney Miller.* But while Hayward could certainly write funny scripts, his brand of humor differed considerably from Anderson's. Hayward went in more for punny episode titles, sophisticated repartee, and in-group references to well-known Southern California landmarks such as "Berry's Knott Farm." Anderson's scripts had blended the humor smoothly into the adventures that Crusader and Rags faced; Hayward's scripts tended to use the adventures as frameworks on which to string 20 episodes' worth of wisecracks and sight gags. As Bob Ganon put it (and other TV Spots veterans expressed similar sentiments), "Chris Hayward did a good job! I've always felt he could never quite capture Alex Anderson's view of those characters, but he nevertheless did a very creditable job, because it was a hard job to do. He could do satire, but the satire was almost too hip! There was a certain innocence about the way Alex Anderson did the satire with *Crusader,* and a certain purity, which didn't quite appear when Chris wrote them and when we did them. The *characters* looked nice; I think we came up with nice designs on the characters. They looked well. And the voices were well done. The words were funny, but not quite as pure as Alex's. He was a genius in that, I think."

Bonsall contacted the original voice cast in San Francisco and invited them to audition for their old roles. However, his offer of payment was controversial. According to the Screen Actors' Guild's regulations, actors should have received a union-scale salary for their films plus residuals for any reruns. Instead, Bonsall offered a flat buy-out fee, larger than a salary would have been but which would mean that the actors gave up their rights to collect from the reruns. Vern Louden and Roy Whaley accepted this offer while Lucille Bliss and Russ Coughlan refused it. Bliss felt that Bonsall's offer was so low that she filed a complaint with the Guild, charging him with refusing to pay union scale. Bonsall confirms that the Guild sent a picket line to march in front of TV Spots for a while, but he claims that this did not


YOU'VE NEVER SEEN COMICS & FANTASY LIKE THIS BEFORE!
Incredible!
Plus
SUPERMAN
BATMAN
SPIDER-MAN
HULK
CAPTAIN AMERICA
DEADSPAWN
Terry Austin
Neal Adams
Barry Windsor-Smith
Jack Kirby
Berni Wrightson
Walt Simonson
Bill Sienkiewicz
Jim Starlin
Frank Miller
Steve Ditko
Jack Davis
Wally Wood
Mike Ploog
Jim Aparo
Mike Grell
Gil Kane
Bob Kane
Jim Steranko
Dave Cockrum
Jim Lee
Rich Buckler
Jerry Ordway
Keith Giffen
Marv Wolfman
Chris Claremont
John Byrne
Roy Thomas
Len Wein
Steve Gerber
Steve Englehart
Denny O'Neil
Archie Goodwin
Doug Moench
Paul Gulacy
Jim Mooney
Don Heck
Gene Colan
Sal Buscema
Ross Andru
Mike Esposito
Dick Giordano
Joe Sinnott
Tom Palmer
Klaus Janson
Terry Austin
Joe Rubinstein
Al Milgrom
Sal Buscema
Alan Kupperberg
Dave Simons
Walter Simonson
Howard Chaykin
Jim Starlin
Mike Zeck
John Romita, Jr.
Bob Layton
Ron Wilson
Jackson Guice
Steve Leialoha
Rick Leonardi
Carmine Infantino
Murphy Anderson
Gil Kane
Wally Wood
Joe Staton
Dick Dillin
Keith Pollard
Mike Vosburg

affect their production. TV Spots outlasted the picket line, and Ge Ge Pearson was hired to play Cru's role. Animation buffs may be able to tell her voice from Lucille Bliss', but to the general public the two voices matched closely enough to be identical.

At least one episode of the new *Crusader Rabbit* appeared on a New York children's program, *Hi, Mom*, in November 1957, presumably as a test. It began running on *Hi, Mom* regularly in April 1958, but it didn't receive widespread syndication until the 260 episodes were completed in early 1959. Jack Miller, TV Spots' storyboard artist, recalls when *Crusader Rabbit* premiered in Los Angeles on April 6, 1959, "Color TV was just coming in then, and we asked the boss if we could go around the corner to the bar and see the first episodes. Well, the drunks in there were horrified that we wanted to see this cartoon! They wanted to watch baseball! And it was terrible color—everything was purple and green."

Everyone felt that the one-hour features had turned out to be a mistake. "I thought it would be a dead duck from the night I saw it," Shull Bonsall said. "We had a preview at the Forum Theatre one night. I had some personal friends there, and everybody from the studio. But it didn't work as a movie. It kept going up and down in short pulsations. They had smoothed it out a little bit, but you could still tell they were separate episodes."

Jack Miller expressed a similar criticism, "The one-hour color features was not a good idea, simply because there were too many climaxes. They were only three minutes long, weren't they? And there was always a climax at the center and one at the end. And this kept going on. It was too up and down, and it was like that all the time." The features were test-marketed at a couple of neighborhood theatrical Saturday children's matinees, but they were never released theatrically. Instead, they became part of the regular TV package. In Los Angeles, *Crusader Rabbit* consisted of a 15-minute, three-episode daily program, Monday through Friday, and one of the features Saturday morning.

When the series of 260 color episodes had been designed, there had been vague thoughts of adding new adventures later, after the existing ones had become overly familiar to TV audiences. But shortly after *Crusader*'s completion in early 1959, TV Spots got delusions of grandeur. By coincidence the staff had grown to 260 employees. They were taking in animation for other studios; they produced the *Fractured Fairy Tales* for Jay Ward's new company. It was decided to reorganize TV Spots' different activities into separate corporate structures. TV Spots remained the name of the animation-producing department. The promotion office, which syndicated the episodes and ran the Crusader Rabbit Fan Club, became Regis Films. Shull Bonsall dusted off the Television Arts Productions name to create merchandising: Crusader Rabbit inflatable dolls, puppets, shoes, decals, balloons. "We also had, which I still have packed away someplace, a Rags costume that you can get into. It was used in quite a few promotions—opening markets, and so on," he recalls. This corporate empire was placed under the umbrella title of Creston Studios.

Shull Bonsall continued to market *Crusader Rabbit* from the Regis Films office for a couple of years. In 1965 he sold the program and all rights to

Cru steers into new adventures and part two . . . next issue.

Wolper Television Series, a subsidiary of Metromedia Producers Corporation. Wolper had new prints struck of both the original 195 black-and-white episodes and the 260 color episodes, and they continued to be shown on TV through the early 1970s. But Wolper was absorbed into Metromedia on October 30, 1968, and the larger company was not as interested in marketing the series. Over the years the prints were all used up, usually discarded by the syndicating stations when their contracts to show the episodes expired.

Where is *Crusader Rabbit* today? Metromedia Producers Corporation owns the program "in perpetuity," and the negatives are in the studio's vaults in Hollywood. But there are only a couple of prints left of the one-hour color features. They occasionally appear on early-morning TV here and there. Metromedia is considering having new prints struck for possible sale to cable TV, but they are talking about the 1957-59 color adventures only. The 1949-51 black-and-white adventures are considered hopelessly antiquated, even though it's conceded that they are wittier and more enjoyable than the color episodes. Unless something like a campus nostalgia craze for the original *Crusader Rabbit* should develop, Metromedia sees no justification in ever making prints of it again.

What effect did *Crusader Rabbit* have on its creators? For some, it was just one job among many in the animation industry. Alex Anderson is comfortably semi-retired today, after a successful career outside of animation. He occasionally helps out Jay Ward for old times' sake. Jerry Fairbanks has gotten out of the high-risk TV entertainment arena and is specializing in industrial films and TV commercials these days. Bob Ganon heads the industrial film unit at the Lockheed plant in Burbank. Shull Bonsall has become a ranch owner in the California countryside. Vern Louden rose to become a San Francisco TV executive before returning to his original, more relaxed role as an announcer.

But Lucille Bliss is still a top voice actress. She has played hundreds of roles over the past three decades, but it's Crusader Rabbit who's featured prominently on her business card—from a personal drawing that Alex Anderson gave to her when they were starting out together. And every animation fan today knows Jay Ward's name. Two years after Shull Bonsall bought out T.A.P. in 1957, the first program of Jay Ward Productions appeared on the air. *Rocky and His Friends* starred two of the characters originally designed by Anderson and Ward for *The Frostbite Falls Review*, but in a new adventure role that was strikingly familiar to all *Crusader Rabbit* fans. It's a great pity that the realities of the business world have kept Crusader & Rags and Rocky & Bullwinkle from ever meeting in one grand adventure. Ward was also able to bring Anderson's memorable *Mr. Peabody and Sherman, George of the Jungle, Super Chicken*—they all show the influence of Jay Ward's experience with *Crusader Rabbit*. The 2½-carrot-tall bunny (as Jerry Fairbenks' publicity described him) was much more than just a footnote in the early history of television. He was the forerunner of a new concept in animation—and, more importantly, of a new concept in comedy-adventure. Ask yourself how much poorer we would all be if television had never discovered this programming concept, and you'll understand the importance of *Crusader Rabbit*. ■

NEXUS#3
the first FLEXI-COMIC!

NOW COMICS WITH SOUND!!!

CAPITAL COMICS is proud to present the conclusion of **Nexus' origin saga** by Mike Baron and Steve Rude as it's first **FLEXI-COMIC!**

This 40-page magazine is accompanied by a **complete stereo soundtrack** with special effects, background music and dynamic dialogue!

Available at direct comic shops everywhere for only $2.95!

Or send $2.95 plus $1.00 post. & hand. to:
Capital Publications Inc.
P.O.Box 908, Madison, WI 53701
Add $2.95 plus 25¢ p&h for each additional copy with the same order. Allow 4-6 weeks for delivery

Dealer copies are available from all fine direct comic wholesalers or contact Capital City Dist. 2827 Perry St., Madison, WI 53713 608-274-8987

Capital Comics cards are ©
NEXUS and FLEXI COMICS are ©1982 by Capital Publications, Inc.

Creating the Comics Part Four B: Inking

A Forum Starring

Klaus Janson • Bob Layton
Tom Palmer • Joe Rubinstein

Guest Starring: Jack Abel • Denys Cowan

Hosted by

ROBERT GREENBERGER

EDITOR'S NOTE: Last issue we began an in-depth talk about the role of a comic book inker. The four main participants all work for Marvel Comics where this discussion took place in April. We suggest you pick up the issue if you've missed it because the entire conversation is very wide-ranging.

CS: Do you guys prefer staying on a book or moving around?

RUBINSTEIN: I was on *X-Men* for 11 issues . . .

LAYTON: 11 issues, woah!

RUBINSTEIN: That's the longest I've been on anything.

JANSON: Marvel's policy has always been to try and keep the look of the book consistent. If a penciller leaves, they'll make a strong effort to retain the inker. That's why I say the inker is responsible for the line that's reproduced; cosmetically, the look of the book is the inker's responsibility.

LAYTON: You have the last word. If anything goes wrong with the book, really, you're the one who gets blamed.

RUBINSTEIN: As far as what the contribution of the inker should be, I think Bob Layton has redefined what the role of the inker should be. First with *Iron Man* and now with Luke Cage [which he is writing as well as inking].

JANSON: It's funny but I think it's your [Layton] interpretation of Iron Man that has become the definitive Iron Man. If I were to do Iron Man, I would look at your Iron Man to see how to do it.

LAYTON: I appreciate that.

CS: Do you feel better working here and there?

RUBINSTEIN: I just get very bored, very quickly. I figured out the other day that I've worked on 80 different pencillers. You should really look forward to your next assignment and doing something new and different from what you did last issue. I would be done with two or three books and go, 'I'm not very happy with this anymore. I want to think in other directions.' When I'm in the middle of a book, I love to get a cover from a different penciller just to kind of refresh yourself and start thinking in a different way. If you're going to be someone who contributes as much as Bob does, of course you should stay on it a long time.

LAYTON: I think Tom has been on books longer than any of us.

PALMER: I think they allowed me to pick and choose and I never asked for it, Gene [Colan] was fast, I hate to tell you how many pages of his I've inked [estimated somewhere around 2000] and there's no reason to get off it. It worked out so well and I enjoyed it.

LAYTON: Don't you think it goes back to being consistent? We're doing the job of selling comic books, more or less. I'm saying, those people who bought *Dracula* every month didn't want to pick it up and see Gene inked by Rex the Wonder Lizard.

PALMER: Marv Wolfman said that to me. That's the one reason that book held on so long, because the team stayed on. I didn't realize that, I just enjoyed what I was doing.

LAYTON: I think that's a major selling point in the business. When someone out there in East Jesus, Ohio picks up *Star Wars* or something, they're going to see the same thing they saw last issue.

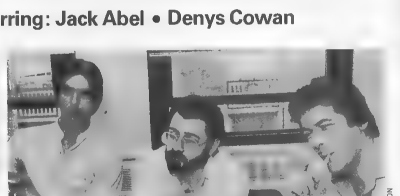
PALMER: There's a continuing story. We constantly paced one into another and then you have different people working on it, good or bad, it really breaks it up.

LAYTON: That's an important factor, I think.

CS: Look at the books that have risen from mediocre to poor sellers that have risen to great popularity, top sellers. *Daredevil* with you [Janson] and Frank Miller, *Iron Man* with you [Layton], David Michlinie and John Romita, Jr., and you [Palmer], Marv and Gene on *Dracula* and even with Buscema and Roy Thomas on *The Avengers*.

JANSON: I'm interested . . . Joe mentioned being bored on a long run. Yet, even on *Daredevil*, which I have been doing for a couple of years, the pencillers have changed but on *Dracula* it was Gene who was consistently doing it with you [Palmer] for four or five years. How do you stop from becoming bored?

PALMER: I don't know how to answer



PHOTOS: JOHN CLAYTON

Bob Layton, left, and Josef Rubinstein watch Tom Palmer give away all his secrets.

This cover, by Frank Miller and Klaus Janson, shows Janson's reliance on blacks to create atmosphere.

Rubinstein uses the same technique on Frank Miller's pencils for the Wolverine mini-series.

your question. I enjoyed doing that. I enjoy doing the comics as a break. I couldn't do comics every day. I enjoy black and white, I enjoy putting those patterns in . . . I put the blacks where Gene put them, or did not have them, or I took them out where he did have them. He would actually render gray tones so I had to make a decision: leave it out, add zip, add wash, make it black and that's where I think people are going wrong today. He's inked too black . . .

LAYTON: You played with his lighting a lot.

PALMER: It was fun. I enjoyed doing that. I never got bored with it. The last few issues I was rushed, it was my own fault. Gene was three issues ahead and I was the one who waited until the last minute. The editors are now going to say "Ah-hah!' [Laughter]

LAYTON: I think of how different you and Klaus interpreted Gene. Klaus would get a totally different look out of it.

PALMER: I think Klaus did a totally fantastic job.

LAYTON: That's what I'm saying. Both were good. Both were very different.

JANSON: That's what I was going to say. I was just going to say. the last *Howard the Duck* that you [Palmer] did, with Gene . . .

PALMER: It was the only one that I did.

JANSON: Right. That was the one that stands out in my mind that you interpreted the most. Where you played with the blacks and the textures.

PALMER: People would say, 'How do you work over Gene?' I don't know what the problem was other people have had with his stuff.

RUBINSTEIN: I saw the last *Dracula* originals that came in and not only were you on that book forever, and keeping beautifully consistent work, but the last one was even more experimental.

PALMER: Because I knew it was the last one.

RUBINSTEIN: Just to keep that consistent look to it was amazing. Klaus looking good on Gene Colan and you both looking good on Buscema. If you get the top 10 pencillers and inkers, everyone can ink everyone but there are certain, I think, magical combinations and it's all totally personal taste. Nobody inks Frank Miller better than Klaus does, nobody inks Gene Colan better than you [Palmer] do. I think Buscema and Tony DeZuniga's Conan was unbelievably proper. I think DeZuniga on *The Avengers* would not look quite right, it's that unique combination. Klaus is terribly good at doing buildings.

[Enter Jack Abel. Many jokes at his expense.]

ABEL: Do you want me to say something totally inflammatory and untrue? Bob's a good inker.

LAYTON: You may go now, you old schmuck!

RUBINSTEIN: Jack learned everything he knew from Gary Michaels. But I don't know why. [Ed. Note: Jack Abel a.k.a. Gary Michaels.]

LAYTON: Part of my Iron Man came from Jack. The bad parts. No, Jack was the one who got me using the 102. He was the first one, when he was inking Gene's Iron Man, to give him the really hard line. Giving him a really hard edge, you know? Making him look metallic.

ABEL: I just covered up Colan's pencils, you know?

RUBINSTEIN: Weren't you the one who told me that when you were done inking one of Colan's panels, you would look at it and go, 'That's what I inked!'?

ABEL: Sometimes, yes. Colan used to use a lot of photographs, I think. That's

A good look at Tom Palmer's rare solo work for the comics. Compare this with the work he does over Walt Simonson on the interiors.

where the style came from. So he didn't construct a lot, he just sometimes had these black patterns and I honestly didn't know what they were. I finished inking them and say, 'Oh, that's what they were!' It sounds silly . . . it didn't happen all the time.

LAYTON: You can go now. You threw your pen points away before they got really rotty.

ABEL: You should have caught Woody [Wally Wood] before he died. He had a collection of old brushes.

RUBINSTEIN: When it came to inking—Woody had a motto: When in doubt, black it out.

CS: Did you ever ink Colan?

RUBINSTEIN: I inked covers and I inked five pages of his last *Dr. Strange* which had to be handed out *and* some fan sent me this very old Gene Colan cover; it was recognizeable as Gene Colan but it was not the same man I had inked; it was a harder pencil, the lines were definite. [To Palmer] Your 1968 Dr. Strange doesn't look anything like your 1976 Dr. Strange. You've both evolved as artists.

PALMER: I was just out of art school. I used to labor over those pages.

RUBINSTEIN: I asked you one day, I said, 'I really admire your looseness, your confidence.' And you said, 'I'm still trying to get looser.' I was amazed! And one of the worst jobs I've ever done was Bill Sienkiewicz's first job which was *Moon Knight* in the back of the *Hulk!* magazine and I was looking at Tom's work and going, 'This stuff is so spontaneous. I'm going to sit down and ink a flowing, spontaneous job.' It was a sloppy, awful job. It occurred to me afterwards that I assume Tom doesn't sit down and think I'm going to sit down and do a spontaneous job. He's just a consummate professional, it just flows.

Think about Dick Giordano. All the Dick Giordano imitators, you know the "Legion of Dick Giordano Imitators," why is Dick so much better? It's because he doesn't think about doing Dick Giordano. He knows how to draw, he has the confidence when you've gotten to the level that Tom, Bob, Klaus and I have, you know that whatever you want to do in ink you are capable of doing, now comes the hard stuff: how you get composition, lighting, and effects. Howie Nostrand, who was Neal Adams' teacher on *Bat Masterson,* has this expression, 'I had a bunch of assistants who used to hold their brush and be thankful they didn't fall out of the chair.' My point is, learning how to use your inking tool, is the same as knowing how to type. So what? What do you do with it?

ABEL: What guy who imitated some other guy was better than the guy he imitated?

LAYTON: The only line I ever attributed to Joe Rubinstein is a line he told me one day when I was working on a board up here, at Marvel, he said, "You know Bob, we got good the day we quit imitating Dick.'

RUBINSTEIN: And Klaus and whoever. I tried to do Dick Giordano, the lines on the side of the face—[that trick?—[to Janson] and you go to your teacher, you say 'Thank you but I reject your work. It's not satisfying, I want to go somewhere else.' I inked one Dick Dillin cover, one Dick Dillin page ever, I inked it angular like Dick Giordano inks it. It was physically painful because I didn't think it should be inked that way but that's the way Dick does it.

And it hit me, I wasn't satisfied with Dick's line, as great as it is.

LAYTON: One of the first things Dick will tell you when you work for him is, 'Take what you can use from me but you don't have to be me or anybody. Everybody has something constructive to offer you. Take what makes sense to you and leave the rest alone.'

ABEL: Why should there be more than one Dick Giordano? We should have one Dick Giordano, one Bob Layton, one Joe Rubinstein and so on.

RUBINSTEIN: But when you fall in love with Wally Wood you don't understand all the intricacies of his style. You see the brush stroke, you see the famous double-lighting, that's why there are all these types who are still doing Woody and why Tom broke away and Ralph Reese broke away. Anybody who tries to be the second whoever, is never as good.

PALMER: Walt's last issue on *Star Wars* will be #65, and we had been planning a Wally Wood memorial issue sometime later on, issue number

68, or 69. I didn't know that Walt had worked with Woody also. I'm not sure how this memorial issue is going to turn out yet, planned for issue #65 now, how much it's going to look like Woody, but we will both use swipes from him to catch the flavor.

CS: How fast do you work comfortably?

RUBINSTEIN: As much as I can squeeze out of the company. I'm probably the slowest of all of us. Comfortably, three weeks to do a book but I'd rather take four weeks.

LAYTON: Klaus is the fastest I would imagine. Comfortably? About two pages a day. Depends on the penciller, too. If you're doing a book like *Star Wars* where the hardware is one of the characters, you do a Tie Fighter wrong and everybody is going to be writing letters saying, 'hey you drew two wings instead of three' or whatever.

CS: What about Iron Man's circuitry?

LAYTON: I don't know how you [Palmer] do it with *Star Wars* but I have a formula for doing Iron Man. If you have 3PO or somebody like that, you automatically learn, these are the lines you have to put down. I could do Iron Man in my sleep . . .

PALMER: Because you've done him enough. I'm starting to do enough now . . .

LAYTON: I had a system for doing Iron Man that I thought was consistent. I could do it basically without thinking about it. Two pages a day is my average.

PALMER: I'm going to pass on that because I'm going to hang myself somewhere along the line.

LAYTON: Tell him you have to do as much as necessary.

PALMER: Yeah.

JANSON: I feel very much the same way as he does. I like the beach a lot . . . Comfortably, two pages a day or three pages a day.

CS: How does that compare with your speed?

ABEL: I don't use speed.

RUBINSTEIN: I know an artist who took speed to do a job and all he did was got into it and said, 'look at these details, look at these details, and he snowpaqued it and he snowpaqued it and if you look at it, you have a relief of the Rocky Moutains.

ABEL: I try and do a page a day now. And that can be effort because . . .

RUBINSTEIN: You're old.

ABEL: That may be a part of it.

LAYTON: Yeah, he's too busy being a spy for the CIA in his spare time.

RUBINSTEIN: Jack used to be a narc. Just look at him.

ABEL: I'm still a narc.

PALMER: You were talking about Woody before. How many pages a day do you think he did?

LAYTON: It was tough to tell because he was always sleeping and then getting up and working. What Woody would do was so crazy . . he would ink . . . take a page, ink a panel and go on to the next one.

JANSON: You know, it's funny. I start from the left, go to the right, move down to the next tier, start from the left, go to the right. And then put it aside and let it dry and then go on to the next page. And then just go back to the first page. Keep on going like that till finished.

LAYTON: Woody used to ink everything piecemeal.

ABEL: The only guy who started on page one, panel one and go from left to right, page by page until the last page was Murphy Anderson.

RUBINSTEIN: The Phillipinos would do that. They would outline a whole book in one sitting and then go back to page one panel one and do the rendering.

ABEL: Bernie Sachs would outline a whole book and you have a guy do a whole book of backgrounds . . .

LAYTON: I find it a real hard time keeping track of what you have done unless I do one page, throw it aside, grab another one . . .

ABEL: A lot depends upon if you have car payments due.

LAYTON: Woody would ink a head here, throw the page down, grab another. 'There's a dog, I'll ink the dog.' You could never tell how much he had done.

RUBINSTEIN: You told me your method once . . .

PALMER: Well, I was just going to say that Joe mentioned somebody outlines the whole book. You can't turn your brain off, because the Marvel way, the penciller lays the whole thing out and the writer puts something and in a caption that reads 'The angry woman.' And it just so happens, the girl has a smirk. You just can't turn it off and ink without reading.

CS: Ok, so do you prefer inking after the lettering has been done?

ALL FOUR: Oh, yeah.

PALMER: It's a lot less work.

RUBINSTEIN: How do you know what this particular grin means?

LAYTON: Drama is really one of the provinces of the inker.

PALMER: The writer is putting the drama in. It looks like the newspaper sequence in *Fahrenheit 451* . . . it looks like nothing without the copy. When the balloons are placed—they're part of the design also.

RUBINSTEIN: It's also a pain in the ass to ink some hairstyle and have some balloon cover it up.

LAYTON: There's also a subtlety that you can add that you wouldn't know otherwise.

JANSON: I have done stories that haven't been lettered, the balloons have been added afterward, and the design is thrown off.

PALMER: If you have a loose layout with no blacks and the writers has it described as a night scene and you have all this light and shade for the mid-afternoon . . .

CS: If that's the case, do you sit down and read it before inking?

PALMER: I do.

LAYTON: In my case, I probably plotted it.

ABEL: I used to circle and mark up all the grammatical errors, before I knew they were paying guys to do that.

LAYTON: Most of the work I've done, I've co-plotted so I already knew what the story was.

RUBINSTEIN: Hopefully you're a fan of the comics and you want to read your own book and know what's going on. I've worked up at Continuity Studios in Jack's room with various other people and I asked, 'Jack, do you read the job?' He says, 'No.' And then when he

Penciller Denys Cowan listens to Klaus Janson make a point.

When millionaire industrialist Tony Stark, inventor extraordinaire, garbs himself in solar-charged, steel-mesh armor he becomes the world's greatest human fighting machine
STAN LEE presents THE INVINCIBLE IRON MAN.
UNLIKE ITS PORTICOYAL ANTHYMAS IN MODERN CYMBRA, TIME IS NOT A GLAMOROUS DIMENSION. IT IS A THICK, STICKY WORLD PEOPLED BY POSSIBILITIES, BY HAIRBY, BY COLD-EYED BIRDS.
IT IS AN ANGRY, MOUNTAIN PLACE.
AND THUS FOR THE GOLDEN MONTH CALLED IRON MAN, AND THE DARKEST MONARCH OF LATHRUP, ENDEAVOR TOOK HIS PLACE, AND FOR TWENTY DAYS HE TOOK UP TOWERS, MARSHALLED TOTALLY AGAINST THEE HOLD THE MOST WELCOMING ARMIES OF UNCONTROLLABLE SWINETY...
ART: HERC BEAUTIFUL COMICS STAN LEE JACK KIRBY

Bob Layton's inks over John Romita Jr.'s pencils from *Iron Man* #150 show attention to detail and composition to create a special effect.

became a proofreader I thought it was the ultimate irony. He had to read comics all day.

ABEL: I always read it.

CS: Do you prefer working with the same penciller or couple of pencillers?

RUBINSTEIN: Yeah, there are certain pencillers that I prefer. The more realistic guys like Alan Weiss, Brent Anderson, I like John Byrne's work which is very precise and very professional if not necessarily as anatomically correct as the other two, but there's a lot of leeway. Walt Simonson, I wouldn't know where to start. I'd just turn it into something that's not Walt Simonson. I can't believe what you do.

PALMER: The first issue I worked on, I was hobbling along. It took a few pages to get into it. But I think it looks more like . . .

ABEL: Is Walt doing full pencils?

PALMER: No, he's just doing breakdowns now.

ABEL: Then that's easier.

PALMER: Some pencillers are annoyed if you change too much. I'd rather avoid working over them.

ABEL: Well, Walt doesn't draw badly, even with breakdowns.

PALMER: No, he draws quite well.

RUBINSTEIN: There are some pencillers who have gone on record as saying inkers just make their lines darker. Then why do they ask for the top inkers on their books?

PALMER: Well, that's ego again.

JANSON: The kind of pencils I prefer are really breakdowns, things that give me freedom to do what I'm interested in doing, design blacks and things like that. I don't really have any preference . . . there are one or two pencillers that I have not inked who I would like to ink, like Ross Andru, Neal Adams.

LAYTON: It's probably true with Frank Miller, but if you get a penciller, and you get a guy who anticipates what you're going to do and allows you the freedom to do that, it's like something you really want to hold on to. I know when I was working on *Iron Man* with JR [John Romita, Jr.] he never put the glint in Iron Man's armor and that kind of stuff, he never played with lighting because he knew I'd do that. He did the stuff I might have problems with.

JANSON: There's that unspoken communication . . . if a penciller and inker know each other, like you and JR, (to Bob) and Frank, myself, there's this unspoken communication between the two. Frank doesn't have to put everything in because he knows what I'm going to do, and that's part of the advantages of keeping a consistent team.

[Abel leaves the room.]

LAYTON: That's why I'm going to use up Denys Cowan until he's dry dust.

COWAN: If I knew who my inker was going to be, it would be a lot easier. Whoever it was, I would just tell him to do that. Like the last six issues that I've done of *Power Man*, I didn't know who was doing them.

RUBINSTEIN: As far as teams go, I hate working with guys who hand in their pencils, collect their checks and leave. Working with Miller, Alan Weiss, Brent Anderson, we're a team. They want to see the job, I show it to them in transit, 'What do you think? Should I go thicker or thinner?' I called up a penciller once, a tall white haired fellow, 'What do you think of how I'm inking you? I really care.' He looked at the job, flipped through it, walked up to Shooter and said, 'I don't like what he's doing.' And left. All right, you have a right to your opinion but I would have appreciated his telling me why so I could know what he was again. If he says, 'I'd rather you ink in purple,' I don't care but if there are some valid points there . . .

LAYTON: You're talking about the differences between single inkers and inkers with families.

RUBINSTEIN: Let's get Wally Wood's motto down for the record. Never draw anything you can copy. Never copy anything you can trace. Never trace whatever you can cut out and paste in. And never do any of that if you can pay somebody else. He didn't mean it but that was, you know . . .

PALMER: He became very cynical, that's why he said that. Woody really cared about his work. That was one thing I think I admired the most in him.

LAYTON: He had a short attention span, too. He'd always spend time playing his guitar, and things like that.

JANSON: When you sit down and work, how many hours do you go at it?

LAYTON: When I sit down, I'm down for the night.

JANSON: Eight hours? Six hours?

LAYTON: Whatever. Once I sit down at the board, I don't get up. Generally about eight.

JANSON: No kidding.

LAYTON: But I only do that three days a week. (laughter)

JANSON: You do get up and go to the bathroom?

LAYTON: No, I keep this box under the coffee table.

RUBINSTEIN: You ever hear about Gene Day's schedule? It's insane. Gene Day tells me he wakes up about 12 noon, he gets to work by 12:10, works eight hours, never leaves the table, has his brother there to bring him coffee, eats, gets back to work for eight hours, goes to sleep. He says if he doesn't get to work within 10 minutes, he won't work for three or four days which is why he doesn't work on the weekends.

LAYTON: He's insane . . . but I love him, he's nuts.

CS: Do you gear your style, knowing the kind of printing limitations you've got?

LAYTON: Actually, when I came to Marvel and they just started using the plastic plates, they began using them as an economic point but they're refined them now to the point where apparently it isn't that bad. I remember, you were compensating for a while because of the bad printing. You were simplifying your stuff even more. Trouble is, the printing got better, like you had to recompensate again. I know all of us were doing that.

JANSON: I think everybody noticed the squiggly lines.

PALMER: I think it was a combination of bad paper too. You look back at some of the old *Draculas,* I pull them out and they look beautiful compared to what's being done today.

LAYTON: It's really amazing. It just occurred to me that we have two of the best colorists in the business in this room [Janson/Palmer].

RUBINSTEIN: I always thought you [Palmer] inked the way you did, the looseness, to compensate for reproduction. Did you get bolder in your [Janson] ink style? You were looking for a more graphic look or were you getting tired of your lines not working out?

PALMER: No, that looseness just develops from confidence working over an extended period of time.

JANSON: I think I tried to develop more simpler, more direct in what I was trying to say.

RUBINSTEIN: Is it that you [Janson] don't like the rendering that detracts from whatever effect it is? You inked fairly conventionally at the beginning, you put all the lines in, then I suppose it's a combination of working with

Layton, Rubinstein, Palmer, Cowan and Janson await fresh coffee and more interesting questions—answers will come next issue.

PHOTOS: JOE LAYTON

Frank and being so graphic. You don't render half as much as you originally did. Any good artist—you look at the chronology of their career—they've all simplified. I was just wondering if you fell in love with graphics more than you did rendering.

JANSON: Yeah, yeah I did. Much more into design. I found the rendering wasn't necessary. Not to belabor the point of how good Tom is, but by looking at Tom's stuff, I learned a lot there was a period of time when you weren't—the Sal Buscema stuff you did occasionally or the John Buscema stuff where there was very minimal rendering, it was suggested. I learned a lot from that.

[Palmer leaves for another appointment.]

LAYTON: That's something I've tried to bring to Denys. It applies to pencilers too. Guys get so incredible amazing. A lot of pencilers will put in a thousand lines when you can say it with one. Just like with good writing, good storytelling, anything, in comics it's the minimum that really counts. The maximum you can bring across to the reader with the minimum amount of writing. That's why *Daredevil* is so terrific, everything is so defined and simplified down to just the minimum and it still tells the maximum amount of story.

JANSON: The thing that I am interested more in now is more. I was more interested years ago in how things looked, pretty, I wanted things to look pretty. But now I'm more interested in how to manipulate the reader and make him think certain things or have him look at things.

LAYTON: Storytelling.

RUBINSTEIN: But if your main thrust is designing, and manipulation, where does the actual look of an object and the actual drawing subtleties fall into it? Gene Colan draws a lot more subtly than Frank Miller does, how do you impose design on somebody who is that subtle in his drawing?

JANSON: I think there's always compensation. I know, when I was doing Gene's stuff the thing that I thought Gene needed the most was a little bit more anatomy and a little bit more structure. As Jack said, sometimes you'll lose it, and so I compensated for that. Every penciller needs a different approach.

LAYTON: Again, it gets down to the rules of storytelling. Drawing is of lower priority compared to the storytelling, drama, dynamics, all those things are far more important.

JANSON: [Jack] Kirby's stuff, the actual drawings can be atrocious.

LAYTON: The same with Mike Golden, who is like the Jack Kirby of his age, whatever, that isn't real drawing, but people go apeshit over it. What he is doing is creating his own definitions but he's concentrating on the elements that are really important.

RUBINSTEIN: I think each artist defines his limitations, rules actually. Marshall Rogers, who doesn't draw anything like Neal Adams, said this is what a Marshall Rogers figure looks like. Somewhere suddenly a head looks like it was broken off, he sort of disrupts, (I'm not saying his does this intentionally,) but it disrupts the storytelling. So, if somebody starts redrawing someone in their inks who doesn't draw well, and then doesn't do it all the way, those passages that he didn't fix stand out so much more. If you're a designer, you design all the way through. Sometimes I notice inkers change in the middle of jobs for no good reason I can see. ■

NEXT ISSUE: Our groups wraps things up with some advice to aspiring artists.

CAN YOU OUTGUESS DR. WHO?

The Game of Time and Space

Doctor Who is a 2-6 player game based on the classic BBC-TV series. Each player, as a different incarnation of Doctor Who, must search the galaxy for the Key of Chronos. Daleks, Cybermen, and other aliens protect the Key; and with the help of their scientific know-how and assistants, the Doctors must fight the aliens, and maybe each other, in their struggle to save the galaxy.

Doctor Who comes with a full-color box, full-colormounted playing board, exceptional art, and clear, easy-to-follow rules.

Send cash, check, or money order to: Starlog Games, Dept. S63 475 Park Avenue South, New York, NY 10016.

Please send me ___ Doctor Who game(s). I enclose $17.98 plus $3.00 U.S. parcel post ($4.00 for foreign surface) per game. Total Enclosed: $_____

NAME _____

ADDRESS _____

CITY _____

STATE _____ ZIP _____

NYS residents add sales tax

Camelot 3000

(Continued from page 38)

"When I was drawing *Judge Dredd* the stories often started in the centerspread with color. I was fresh to drawing comics when I started and they told me to keep the opening spread kind of empty, which I tended to do." A look at Titan Books' first collection of *Judge Dredd* stories will show examples of Bolland's open color work and detailed black and white work.

DC has been very excited about *Camelot 3000*—so much so that they have released advance stat copies of the first issue to the fan press, advertised in the leading fan publications and even have handed out glossy color posters at the various conventions in New York, San Diego and Chicago. People within the industry have seen future issues as they have progressed and all have uniform praise for the title, but since it's being released in September, and for the next year, the fans will be the final judges. DC, Barr and Bolland are all confident they have a good, quality product on their hands. But as for Arthur, the once and future king, only time will tell. ■

MINUTES AGO...
HE CALLS IT "MY ESTATE," BUT AN AWE-STRUCK WORLD CALLS THIS ORBITING ASTEROID RETREAT "FUTRELLE'S FORTRESS!" IT'S ONE OF THE EIGHT WONDERS OF ITS AGE...

A look at New Camelot, the home for the Knights of the Round Table. DC wants it understood that *Camelot 3000* will not be available through subscription or on the newsstand; only through comics shops and specially selected retailers.

BEST BOOKS, BEST SERVICE

THE DEALERS

For the past three years Styx International has been building a reputation for efficient service. Thanks to the vast weekly deliveries, computer-assisted inventory and flexible reordering policies, 70% of Canada's major comic shops now buy regularly from Styx.

Canadian Dealers: Get discounts of 40% and more on non-Marvel items during starting discounts of 45% on all Marvel items (including magazines, books, etc.). Discounts vary slightly for U.S. customers. Overseas dealers, clubs and organizations are also welcomed.

Interested? Call us for more details or better yet send $1.00 for our latest set of wholesale and information sheets.

Choose from DC, MARVEL, ARCHIE, CHARLTON, WARREN, STARLOG, HEAVY METAL, PACIFIC, FANTACO, ECLIPSE/VICTIONS, ASTRAL, KITCHEN SINK, RUSS COCHRAN EDITIONS, CRAYFORD/STARLOG, SUPERGRAPHICS, CAPITAL COMICS, CITYBLEUS and ECLIPSE! Also major fanzines such as THE COMICS JOURNAL, AMAZING HEROES, FANTASY HEADER, CINEFEX, COMICS SCENE and a host of portfolios, books and comic stuff, all at dealers discounts!! We also maintain backstocks of issues to allow reorders for any titles you may need.

THE STORE

As if all this wasn't enough, we'd like to invite you to visit our store in Winnipeg at 1858 Arlington Street. We have a huge selection of goodies and we'll be happy to say hello and help you out in any way we possibly can!

THE SERVICE

Individual collectors can benefit from our complete comic service. We intend it to overcome the problems collectors have been facing for years — things like lack of time, futile searching, damaged rack copies and a host of other nuisances.

We offer a choice of delivery schedules, computer invoicing and accounting, and a complete line of publications including all "direct sale only" comics — plus excellent condition and a liberal 20% discount! An economical service charge of $1.00 is levied for each shipment and postage and handling costs are kept to a minimum. All this and a monthly newsletter as well! To join, follow the easy steps below; or if you wish more information, $1.00 will bring our complete comic service package and special publications order form.

STYX COMIC SERVICE
P.O. Box 3791 Station B
Winnipeg, Manitoba Canada R2W 3R6
Ph. (204) 586-7920

ANYONE CAN JOIN BY FOLLOWING THESE EASY STEPS:

1) USING THE HANDY PUBLICATIONS LIST BELOW, INDICATE THE NUMBER OF COPIES DESIRED OF EACH TITLE YOU COLLECT ON A REGULAR BASIS.
2) ESTIMATE YOUR COSTS FOR THE TWO MONTHS OF BOOKS, SERVICE AND SHIPPING.
3) WRITE DOWN YOUR COMPLETE ADDRESS, ENCLOSE YOUR LIST WITH PAYMENT CHEQUE OR MONEY ORDER AND SEND IT TO US.

WE'LL SEND YOU FAST CONFIRMATION AND YOUR SERVICE WILL BEGIN.

INVESTORS!

We offer the following goods under the following terms: All orders include shipping! You must enclose payment with order in the form of a MONEY ORDER only. You must order a minimum of $25.00 worth of stuff. Orders will be processed within 48 hours of receipt! ALL BOOKS MINT!

ECLIPSE MAGAZINE #1	$3.50
FANTASTIC FOUR #236	.90
CAREDEVIL #181	2.00
STARSLAYER #1	2.00
CAPTAIN VICTORY #1	2.00

We have THOUSANDS of new and old comics available for distribution. Write us for details!

• ACROSS CANADA AND AROUND THE WORLD •

STYX COMIC SERVICE PUBLICATIONS LIST

Summer, 1982

NOTE: "***" following a listing indicates a new or proposed item or special item.
"dis" indicates a direct-sale item, available only through direct-sale sources such as ourselves.

ANNUALS: We AUTOMATICALLY supply annuals for titles you get regularly. To get annuals for EVERY title, even if you don't get it regularly, mark the proper spaces.

FIRST ISSUES: To insure that you don't miss ANY first issues, mark the proper spaces on the list at right. All DC and MARVEL #1 issues INCLUDING magazines will be supplied. You may then tell us which ones you wish to continue regularly.

STYX COMIC SERVICE
P.O. Box 3791
Station B
Winnipeg, Manitoba
Canada R2W 3R6
Ph. (204) 586-7920

PLEASE PRINT OR TYPE ALL INFORMATION

1) Specify frequency: 2) Specify shipping:
☐ WEEKLY ☐ REGULAR
☐ SEMI-MONTHLY ☐ AIR MAIL
☐ MONTHLY (expensive)

NAME _____

STREET ADDRESS _____

CITY _____ STATE/PROVINCE _____

POSTAL or ZIP CODE _____

PHONE (required): _____

AREA CODE _____ NUMBER _____

SECTION I:
DC and MARVEL COMICS

DC First Issues
Marvel First Issues
DC Annuals
Marvel Annuals
Action Comics
Adventure Comics (digest)
All Star Squadron
Arak Son of Thunder
Batman and Fantastic Four
Avengers
Batman
Blackhawk
Brave and Bold
Camelot 3000
(direct sale only)
Captain America
Captain Carrot
Classified
Daredevil
DC Comics Presents
Defenders
Detective Comics
Detective Comics
Dr. Strange
Fantastic Five
Firestorm
Flash
Ghost Rider
G.I. Combat
Green Lantern
Hercules (mini-series)
House of Mystery
Hulk
Iron Man
Jonah Hex
Justice League
Kid Colt Outlaw (mini-only)
Kung Fu
Legion of Super Heroes
Marvel Fanfare
(direct sale only)
Marvel Tales
Marvel Team-Up
Marvel Two-in-One
Master of Kung Fu
Micronauts
(direct sale only)
Mister Miracle
(direct sale only)
Night Force
New Teen Titans
Raiders of Lost Ark
(Indiana Jones)
Red Sonja (mini-series)
Thor
Sgt. Rock
Secret Origins
Spiderman
Star Wars
Super Powers
Superboy
Superman
Swamp Thing
Tales of New Teen Titan
(mini-series)
Team America
Thor Tales
Thor
Unknown Soldier
Warlord (direct sale)
Warlord
Weird War Tales
Wind Dancer
Wolverine (mini-series)
Wonder Woman
World's Finest Comics
X-Men
(For Marvel and DC magazines, please refer to Section VIII.)

SECTION II: DC and MARVEL SPECIALTY ITEMS

Marvel Graphic Novels
All DC Mini-Series
All Marvel Mini-Series

SECTION III:
ARCHIE COMICS

All Archie First Issues
Archie Giant Series
Archie
Archie and Me
Archie at Riverdale High
Archie's Pals 'n Gals
Archie's Pals 'n Gals
Archie's T.V. Laugh-Out
Betty and Veronica
Everything's Archie
Jokes & The Linkets
Jughead
Jughead's Jokes
Laugh
Life With Archie
Little Archie
Pep
Reggie and Me
Richie's Rich Boy Jokes
Sabrina
That Wilkin Boy

SECTION IV:
HARVEY COMICS

Harvey First Issues
Casper the Friendly Ghost
Devil Kids
Hot Stuff
Richie Rich
Tilt and Cadbury
Wendy and Casper

SECTION V:
SPECIALTY AND DIRECT SALE PUBLISHERS

Capitan Victory (Pacific)
Mr. Mister (Pacific)
Pacific Presents (Pacific)
Rip Off Press (Pacific)
Starslayer (Pacific)
Destroyer Duck (Eclipse)
Eclipse Comics
Sabre (Eclipse)
Scorpio Rose (Eclipse)
Star Jammers & The Peace Machine (Comely)
Vanguard (Comely)
Cerberus (Fantagraphics)
X-Men Companion
(Fantagraphics)

SECTION VI:
CUSTOM COMICS

All Charlton First Issues
Atlas
Battlefield Action
Billy The Kid
Blue Beetle Presents
Fashion Army
Fighting Yank
Ghost Manor
Ghost Rider
Ghostly Haunts
Haunted (Saxon Marvel)

Hit and Dotsy the Dog
Hit and Giggle
Hit and Ha Girlfriends
Hit and Jackie Jokers
Hit and Reggie
Hit and Riot Pets
Hit Bilkins
Hit Cash
Hit Comedy Comics
Hit Diamonds
Hit Dollars and Cents
Hit Funnies
Hit Gumps
Hit Gold and Silver
Hit Inventions
Hit Jackpots
Hit Jokers
Hit Money World
Hit Profits
Hit Stunts
Hit Surprise Stories
Hit Vaults of Mystery
Hit Wow
Sad Sack
Sad Sack & The Sarge

SECTION VII:
SPECIALTY AND DIRECT SALE MAGAZINES

Captain Victory (Pacific)
Mr. Mister (Pacific)
Pacific Presents (Pacific)
Rip Off Press (Pacific)
Starslayer (Pacific)
Destroyer Duck (Eclipse)
Eclipse Comics
Sabre (Eclipse)
Scorpio Rose (Eclipse)
Star Jammers & The Peace Machine (Comely)
Vanguard (Comely)
Cerberus (Fantagraphics)
X-Men Companion
(Fantagraphics)

SECTION VIII:
CUSTOM COMICS

All Charlton First Issues
Atlas
Battlefield Action
Billy The Kid
Blue Beetle Presents
Fashion Army
Fighting Yank
Ghost Manor
Ghost Rider
Ghostly Haunts
Haunted (Saxon Marvel)

Soap Opera Romances
War

SECTION VII: DIGESTS

Archie Where's My Digest
Best of DC Digest
Best of DC Digest
Best of Dennis Digest
Archie
Archie Giants Digest
Betty and Veronica Annual Digest
Casper Digest Winners
Casper Digest Winners
Dennis the Menace Digest (Marvel)
Harvey Comics Digest
Jughead Archie Digest
Jughead Archie Digest
Little Archie Digest
Madhouse Comics Digest
Mad Super Special Digest
Richie Rich Digest
Richie Rich Digest Winners
Richie Rich Millions
Richie Rich Money World Digest
Richie Rich Success Stories

SECTION VIII: MAGAZINES AND SPECIALTY ITEMS
(Versions or shortly comics items are denoted by asterisks)

Adventure Illustrated**
Alien Legion
Amazing Heroes***
Amazing
Amazing (Warren)
Cinefex
Cerebus the Aardvark**
Creepy (Warren)
Creepy
Comics Interview
Comics Journal**
Comics Scene***
Comics Scene*** (Starlog)
Citadel
Citadel Specials
Eerie (Warren)
Eerie*** (Warren)
Eclipse Magazine**
Epic Illustrated
Fantastic Films
Fantasy Illustrated***
Fantasy Illustrated**
Fantasy Modelling (Starlog)
Fanzine Explosion
Fantasy Header
Galaxy
Galaxy Specials
Heavy Metal Book*** (Fantagraphics)
Heavy Metal*** (Warren)
Heavy Metal Specials**
Hulk Weekly
Hulk
Inside Asimov's Of Magazine
I.D.O.*** (New Media)
Kung Fu
Mad Specials
Marvel Comics Index***
Mad
Marvel Super Special***
(Marvel)
Metal Hurlant
Metalurd-Lempoor
Nik Lamq Specials
1984 Magazine*** (Warren)
Omni
Omni Specials
Pin-Ups
Pantheon Specials
Playboy
Psychotic Specials
Psycho*** (Stanbro)
Psychotic Specials
Rave Magazine
Savage Sword of Conan**
(Marvel)
Spain*** (Kitchen Sink)
Starlog
Starlog Specials
Swords of Cerebus***
Time Warp (Warren)
(New Media)
Vampirella*** (Warren)
Weirdo*** (Kitchen Sink)

SECTION IX:
TREASURIES AND POCKETBOOKS

All DC Treasuries
All Marvel Treasuries
All DC Pocketbooks
All Marvel Pocketbooks

(For more information on MARVEL/DC comics and BRITISH publications, please write us!)

Sat. Animation

(Continued from page 28)

ordered by the network, what the scripts are to entail in terms of story content, and the license fee. The license fee is an agreement between the network and the producer, outlining the amount of money agreed upon for the network to give to the producer in order to pay the production costs for the TV series.

When the show is in development, the writer(s) and the producer exchange ideas concerning the characters, plots and format of the show. Quite often, an executive from the network who has bought the show will contribute ideas of his own to make sure the supplier (the producer) is giving the buyer (the network) the type of product that has been ordered.

The perennial Scooby Doo and company.

Has pressure changed Saturday morning television over the last 15 years? Yes. No one individual or organization can be blamed for putting pressure on both the networks and the studios to deemphasize violence so that children can watch more wholesome entertainment; but these issues have been raised by parent organizations and other pressure groups over the last several years. It has had its effect on what you, the viewer, see on television today.

One can notice, if he of she watches the Saturday morning shows today, that there is hardly any impact inflicted on any character in any cartoon. In such action-oriented cartoons as *Spider-Man & His Amazing Friends*, *Blackstar* or even *Thundarr, the Barbarian*, although there is conflict between the hero and the villain, there is not the bone-crushing rough-housing in those cartoons that there was in the ones from the 1960s, such as *Space Ghost* (the original series from the '60s).

What is meant by violence in this context is a punch or a kick or the hero falling from a cliff and landing on his nose or even the hero swinging on a vine and slamming into a wall. You don't see this type of activity on today's Saturday morning schedule because it simply is not permitted, due to the pressure and protests from those organizations who believe that this kind of entertainment is damaging to the youthful viewer. The networks have no choice but to impose these demands on the studios and the writers responsible for what we watch on Saturday morning, and the result is a different type of product.

What we now have on the networks are less frantic characters that do not require the type of rough and tumle, cat-and-mouse, slam-bang-drag-'em-out action that kids used to watch on Saturday morning. There are the action/adventure-types such as *Thundarr* and *Spider-Man*, but they are of a quieter nature. Such new series as *The Smurfs, The Troilkins* and *Pandamonium* focus more on light-hearted comedy, rather than fist-fights, car-chases and other impactrelated endeavors.

Yet, opinions aside, each cartoon that is made today, serves a function: entertainment. We can only see those shows that are designed to entertain if the idea is one that can make a blank piece of paper come to life. ■

To Be Continued...

Our First Anniversary

GEORGE PEREZ helps us kick off this very special issue with an in-depth interview tracing his career in comics from Marvel to DC, from Man-Wolf to Vigilante (What's that? Come back in two months and find out). We'll have a very nice selection of art showing Perez's development over the years.

APAS are amateur fan press associations and in our Fandom column, Jay Zilber will give you the low-down on what they are, what they do and how you can join one almost tailor-made for your tastes.

ELFQUEST BOOK II will almost be out when our next issue hits the stands so we'll present a four-color preview of the collection. Wendy Pini colored the entire issue herself and word has it that the work is exquisite.

PLUS: Crusader Rabbit Part II . . . the oft-promised Direct Sales article . . . special editorials . . . Character Profiles . . . and plenty of surprises. This is one issue you won't want to miss.

AND IN COMING ISSUES: Interviews with Mike Grell, First Comics, Pacific Comics, Sergio Aragones, Trina Robbins, animator Glen Keane, Hank Ketcham, a Wolverine character profile from Chris Claremont, and a feature on E-Man. See, we're on a roll and there's no stopping us!

Next Issue On Sale November 16

COMICS AND MORE G-Z

*Adults Only

continued from inside front cover

Guitar Player 7/82 (Neal Schon), 8/82 (Steve Morse) ..... each 2.00
• Harold Hedd 1 (Oversize) 2.50
Heavy Metal 4/77 (1) 5.00
Heavy Metal 5/77 (2), 8/77 (3) ..... each 4.00
Heavy Metal 3/80, 2/81, 6/82, 5/82, 7/82 ..... each 2.00
Hello From San Diego (Rick Geary) 2.50
Hembeck Flite—Hembeck 5 (With card) 2.50
Hercules 1 (Layton) 1.00
Hercules 2 (Layton) ..... .75
Hercules 3, 4 (Layton) ..... each .60
Howard the Duck Magazine 9 ..... 1.25
Hulk Annual 9 ..... .75
Hulk Magazine 16, 19, 23, 28 ..... each 1.50
Illustrated Comic Art Workshop 1 ..... 4.95
• Image of the Beast (P.J. Farmer) 1.25
Imagine 2-6 ..... 1.25
Iron Man 150 ..... 1.00
Iron Man Index 1.00
• Iron Soul Stories (New Paltz Three—Gilbert, Vezina) 4.50
It's a Dog's Life (NEW!) 1.25
Jimmy Olson's Pal Fred Hembeck—Hembeck 6 ..... 2.00
Justice League of America 200 ..... 2.25
Justice Machine 2, 3, 4 ..... each 2.00
Kazar 1, 16 ..... each 2.25
Kazar 17-21 ..... each 2.00
Keith Richards—A bio by Barbara Charone ..... .75
Kid's Liberation Coloring Book (Trina, Griffith) 12.00
King Conan 1 ..... 1.75
King Conan 2 ..... 2.00
King Conan 4 ..... 1.00
Kurtzman Komix 1.00
Mad 203 (Star Wars parody) ..... .60
Marvel Comics Index—Sub-Mariner 2.00
Marvel Graphic Novel 2 (Elric) 5.95
Marvel Graphic Novel 3 (Dreadstar) 4.95
Marvel Novel Series 1, 3 (Hulk) ..... each 1.75
Marvel Preview 24 ..... 1.25
Marvel Super Special 8 (Battlestar Galactica), 12 (Weirdworld), 19 (For Your Eyes Only), 23 (Annie) ..... each 2.00
Marvel Two-in-One 71 ..... .50
Mickey Rat 3 ..... 1.25
Micronauts 38 ..... 2.00
Micronauts 42-47 ..... each .75
Moon Knight 1 ..... 1.50
Moon Knight 6, 22-24 ..... each .75
Mr. Natural 3 ..... 1.50
Ms. Mystic 1 ..... 1.00
Mug Shots (John Caldwell's cartoons) 2.95
Neurocomics (Tim Leary) 1.25
New Teen Titans 16 ..... 2.00
Nexus 2 ..... 1.95
Nexus 3 (With stereo record) 2.95
1984 1 (Corben, Wood) 2.00
People's Doonesbury 10.95
Peter Parker 50 ..... .50
Previous Future 1 ..... 2.00
• Psychotic Xythotic Adventures 3 ..... 1.25
Quack 2-6 ..... 1.25
Recuerden El Alamo (Jaxon) 1.50

Rockin', Rollin' & Rappin' (Wayne Jones) 4.95
Reg 2000 (Byrne) 2.95
San Francisco Comics 5 (Griffith) 1.25
San Francisco Comics 6 ..... 1.50
Savage! (Gil Kane) 2.50
Savage Tales 5 (Starlin) 2.00
• Skull 4, 5 ..... each 1.00
Silver Surfer 1 (Byrne) 1.50
• Slow Death 2, 3, 5, 8 ..... each 1.00
• Slow Death 10 ..... 1.50
Smilin' Ed 1-3 ..... each 1.25
Smilin' Ed 4 ..... 1.00
Spider-Man 232 ..... .60
Spider-Man and His Amazing Friends 1 ..... .50
Spider-Woman 34 ..... .50
Spirit 17-31 ..... each 2.00
Spirit 34 ..... 2.00
Splatter Movies (160 pages of gore) 8.95
Starlog 53, 56-58 ..... each 2.00
Star Reach 2-18 ..... each 1.25
Starslayer 1 ..... 2.50
Starslayer 3-5 ..... each 1.00
Star Trek 1, 10 ..... each .50
Star Wars 39, 40, 43, 44 (Empire) ..... each 2.00
Star Wars 63 ..... .50
• Tales of the Leather Nun 1.50
Team America 1 ..... .75
Team America 4 ..... .EEE
Tejano Exile (Jaxon) 1.50
Television (Rick Geary) 2.50
Thor Index 4.50
• Tits 'n' Clits 4, 5 ..... each 1.25
• Tits 'n' Clits 6 ..... 1.50
Today's Army With Dopin' Dan 1.50
Trouser Press 4/80, 2/81 ..... each 1.50
• Twisted Sisters 1.00
Two Fools (Richards and Murphy) 1.25
Uncle Scrooge Classics (Dynabrite) ..... .75
Unicorns II Portfolio (Lela Dowling) 19.95
• Weirdo 1-4 (Crumb) ..... each 2.25
• Weirdo 5 (Crumb) 2.50
What If? 35 (Elektra had lived) 1.00
• Winnen's Comix 3, 7 ..... each 1.25
Wolverine 1 (Miller) ..... 1.00 each or 10 for 6.00
Wolverine 2 (Miller) ..... .75
Wolverine 3, 4 (Miller) ..... each .60
X-Men 149, 150, Annual 5 ..... each 2.00
X-Men 152-156 ..... each 1.00
X-Men Annual 4 ..... 3.00
X-Men Companion Vol. 1 ..... 4.95
X-Men Index 5.95
X-Men/New Teen Titans (Marvel & DC Present 1) 2.00
• Yellow Silk (Journal of Erotic Arts) 2, 3 ..... each 3.00
• Young Lust 5(Griffith) 2.25
Yow 1 (Zippy) 2.00
Yow 2 (Zippy) 1.75
• Zap 0, 1 ..... each 1.50
Zippy 3 ..... 2.25
Zippy Stories 2.50

ORDERING INSTRUCTIONS

We accept United States funds only in the form of checks, money orders, MasterCard and Visa (do not send cash). Please enclose a self-addressed, stamped envelope. Minimum order is $10.00 worth of merchandise. Please supply street address for fast U.P.S. delivery.

All books are stocked in-depth, but please list alternates.

United States: Add $2.00 postage for the first ten items or less and 25¢ for each additional ten items or fraction thereof.

Foreign: Add $4.00 for postage for the first ten items or less and 25¢ for each additional ten items or fraction thereof.

MasterCard and Visa: Call (518) 453-3867 between 9:30 A.M. and 6:30 P.M. Eastern time Monday through Friday. Please have your card handy and your order prepared before calling.

Sorry, no C.O.D.'s.

Note: New York State residents must add applicable sales tax. Please allow two to four weeks for delivery.

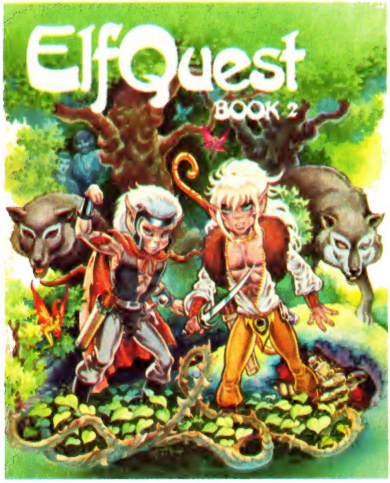
FantaCo Enterprises, Inc.

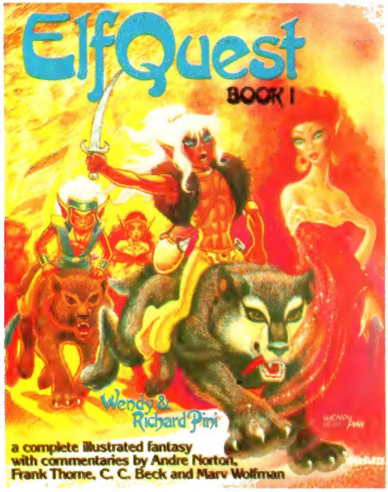
21 Central Avenue · Albany, New York 12210 · (518) 463-1400

Publishing · Mail Order · Retail

WOW, DOUBLE ADVENTURE

ELFQUEST BOOKS 1 AND 2 NOW AVAILABLE AT GEPPI'S COMIC WORLD




ElfQuest
BOOK 1
Wendy & Richard Pini
a complete illustrated fantasy
with commentaries by Andre Norton,
Frank Thorne, C. C. Beck and Marv Wolfman

Attention Elf-Friends of all ages! We stock a full line of ElfQuest merchandise including the new full color volume, *Elfquest Book 2*. We also have a supply of the limited edition *ElfQuest Book 1* and *Book 2*. These are real collector's items complete with hardcover, slipcase, print and are signed and numbered by Wendy and Richard Pini.

Yes—We accept prepaid mail orders! Send your order to our 612½ Edmondson Avenue address listed below. Add $1.50 for orders under $9.00—Orders over $9.00 shipped postpaid. Foreign orders add $2.00 shipping and handling per order—U.S. funds only!

ElfQuest Book 1 - color
Softcover $9.95
Limited Edition $50.00 (Limited Supply!)

ElfQuest Book 2 - color
Softcover $10.95
Limited Edition $40.00

Also available:

ElfQuest Portfolio #3
12 Full Color Plates $12.00

ElfQuest Gatherum
Softcover $6.95

Yearnings—
A Fannish Celebration $3.95

Individual ElfQuest Black & White Magazines #1 through #13 $1.50 each
Set of #1 through #13: $15.00 (Save $4.50)

GEPPI'S COMIC WORLD

Now at Five Great Locations:

612½ Edmondson Avenue
Department 8111
Baltimore, Maryland 21228
Phone: (301) 788-8222

Harbor Place-Upper Level
Light St. Pavilion - Dept. 11
Baltimore, Maryland 21202
Phone: (301) 547-0910

8305 Fenton Street
Department 1181
Silver Spring, Maryland 20910
Phone: (301) 588-2545

1755 Jefferson Davis Hwy.
Crystal City Underground
Arlington, Virginia 22202
Phone: (703) 521-4618

2226 East Bay Drive
Keene Plaza
Largo, Florida 33541
Phone: (813) 585-0226

Wholesale and Retail inquiries welcome!
Contact: Diamond Comic Distributors, Inc. 1720 Belmont Avenue, Bay B-2 Baltimore, MD 21207 (301) 298-1184